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ABSTRACT

A study explored the way various levels of narrative voice in historical texts influence high school students as they carry out a common historical problem-solving task. Participants, 30 students in a suburban Seattle (Washington) high school, wrote a historical essay after reading an introductory text excerpt and six historical documents. Half of the students began the task by reading an excerpt from a popular high school world history textbook with an anonymous author writing in the third person and revealing little about personal opinions, perspectives, or information about historical epistemology. The other half began by reading a text that had the same primary historical information but featured a visible author who wrote in the first person and revealing beliefs, perspectives and information regarding historical epistemology. A pretest gauged students' prior knowledge of Caesar and his assassination, and six were selected to think-aloud through the entire task. All participants used a packet of historical documents examining Caesar's murder. The introductory text that framed the task was different for each group, while the problem-solving task was identical. For the majority of those in the anonymous author group, it appears the discourse schema brought to bear on this task was a straightforward "school writing" mode of communication. Essays produced by the visible author group were about 25% longer than those of the other group. In summing up think-aloud statements, it became clear that participants in the visible author group were far more likely to establish relationships with text authors, hold mental conversations with and about them, and give more thought to the primary historical information embedded in those texts. Appended are text excerpts, historical documents, and scoring rubrics. (Contains 9 tables and a 51-item bibliography.) (BT)

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RUNNING HEAD: A Visible Author

The Effects of a Visible Author on High School Students Solving Historical Problems

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Introduction

No matter how hard we try, it is impossible to abandon who we are when we sit down to write, or indeed when we sit down to read. Well aware of this, contemporary historians have become increasingly sensitive to the role of personal narrative in the texts they write. Although much has been written about this issue, it seems clear that historical writing can seldom be divorced from personal narrative, regardless what form the writing takes (LaCapra, 1985; White, 1987; Novick, 1988; Cronon, 1992)[1]. This being the case, it is surprising that so little is known about how narrative discourse within historical writing affects students learning about the past from those texts.

This study concerns itself with the way various levels of narrative voice in historical texts influence high school students as they carry out a common historical problem-solving task. To this end, thirty students enrolled in a suburban Seattle high school participated by writing a historical essay after reading an introductory text excerpt and six historical documents. Half of these students began this task by reading an excerpt from a popular high school world history textbook. This text featured an anonymous author, writing in the third person and revealing little about personal opinions, perspectives, or information about historical epistemology. The other half of the students began by reading a text that was written in a different manner. That text carried the same primary historical information, but featured a visible author, one who wrote in the first person, frequently intruding into the discourse to reveal beliefs, perspectives and information regarding historical epistemology. In short, the purpose of this study is to examine the cognitive and affective influence

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[1] This is admittedly a simplification of the continuing debates that appear in history books, journals and conferences (e.g. White, 1987).

of authorial presence on high school students reading various kinds of historical texts and later writing about them.

For school children, the most common historical text is the history textbook. These serve a number of important roles in the history classroom, both providing historical information and, in many cases, substantially influencing the history curriculum (Patrick & Hawke, 1982; Shug, Western & Enochs, 1997). History textbooks are frequently used to introduce new topics. Additional instruction often follows, including supplementary written materials (primary and/or secondary sources). It is this characteristic course of study that I have attempted to reproduce. The goal was to examine the influence of narrative discourse on students' construction of historical understandings, as well as their on-going thoughts about different kinds of historical texts during the reading and writing process. This study attempts to examine language use within a real social context. In other words, it targets real high school students in their regular history classroom reading real historical documents in the course of a problem-solving situation. However, on a more fundamental level it considers whether history textbooks can be used for more than vehicles of easy reading and retention of historical facts. Can the rhetorical structure of these texts serve to represent alternative and accomplished ways of reading, thinking and writing about the past?

Students of history, both at the high school and college levels, make few distinctions between historical writing and writing in other fields (Holt, 1990; Wineburg, 1991a; Leinhardt & Young, 1996). One reason for this may be that history textbooks rarely model within their discourse practices the kinds discipline-based literary devices used by accomplished historians (Paxton, 1999). These texts instead typically focus tightly on facts, events and people, and not the kinds of questions, decisions and heuristics historians employ in their day-to-day practice. Perhaps a text that introduces a topic by focusing both on primary historical information, and on the very human process of how an individual author thinks about this information, can serve to enculture students in

discipline-specific ways of thinking about the past. Many have lamented the shortcomings of teaching and learning in many American history classrooms when it comes to this facet of historical thought (Holt, 1990; Wineburg, 1991a; Gabella, 1994; Greene, 1994a). The search for pedagogical solutions to this problem is on-going, and this study seeks to contribute to that cause.

When students write to demonstrate knowledge for a teacher, they regularly produce what is known as the "school essay"—a text that introduces a theses in the opening paragraph, provides support for this theses in succeeding paragraphs, and restates and occasionally comments on this thesis in the closing paragraph (Geisler, 1994). In Applebee's (1984) longitudinal study of 15 students, for example, fully 66% of students' texts used this essay form. Another 22% used a more simple rhetorical structure, often simply restating an idea presented in a teacher's question and providing elaboration with a chronological sequence of information. Interestingly, most of these student essays were based on other writers' texts, with only 27% bringing personal experience to bare in their writing.

Students understand that mastering a discipline involves learning to sound and write like a member of an intellectual fraternity. "Good" students attempt to mimic the discourse practices they observe in their schooling in order to sound scholarly and authoritative (Ball, Dice, & Bartholomae, 1990). With regard to school texts, Geisler (1994) writes that students operate with "an everyday understanding of texts as autonomous repositories of knowledge." Writing about these texts "serves to duplicate the knowledge structure of these texts. Students know intuitively that to do more would jeopardize the mastery of content knowledge they will be required to demonstrate on tests (Geisler, p. 87)." Thus, students engage in a writing style that has been dubbed "knowledge-telling," a sort of cut, paste and summarize style characteristic of student writing across school subjects (Bereiter & Scardamalia, 1987). Disciplinary experts, on the other hand, read and write in ways that use texts as objects to be manipulated at a more abstract level, using "knowledge transformation" to synthesize

and interpret. More than just telling knowledge, experts seek to analyze, explain and convince, ever-aware of the conventions of proof, causality and evidence of their particular discipline (Langer, 1992).

Developing academic literacy (within history or any other field) requires the student to become expert both in the content and the rhetorical processes of the discipline. Within the field of history, disciplinary knowledge includes the ability to evaluate materials and information in relation to their context and their source, and to integrate this and other information into text.

The vernacular of textbooks is instantly recognizable to anyone who has lingered for the requisite seat-time in our public schools. So distinctive is this style of writing that it has been bestowed with its own pejorative label: "textbookese." This is an appellative term coined to describe a rhetorical style that appears (to the reader) to be a body of objective facts composed by an "anonymous authoritative author" (Crismore, 1984, p. 279). This omniscient author employs an unelaborated style giving little or no clue as to point of view or personal opinions about the content under discussion. The author, or authors, assume a powerful, third-person voice that appears to be beyond question, or at least discourages questioning by the reader. It is a style that, among other things, generally lacks a "metadiscourse" (Williams, 1981).

Metadiscourse is the way an author intrudes into the primary, informational discourse of a text to give opinions or direct the reader. It is how an author, directly or indirectly, tells an audience how they should take the ideas embedded within a text. Authors express their views about the information in a text by using attitudinal metadiscourse. Examples include emphatics, such as "without a doubt," that indicate an assertion's degree of certainty; saliency, such as "still more critical," that make clear beliefs about importance; evaluative, like "unfortunately," that present attitudes toward a fact or idea; and hedges, such as "the record is unclear, nevertheless," that indicate the degree of uncertainty.

Communications specialists believe that when used appropriately, metadiscourse can guide readers by helping them understand an author's perspective (Crismore, 1984). This is not to suggest that metadiscourse is entirely absent from history textbooks. However, content analyses comparing a group of history textbooks to a group of historical texts aimed at adult readers showed the textbooks made significantly less use of these rhetorical devices (Crismore, 1984). The point is that, although some textbooks do retain a narrative style (e.g. Hakim, 1993), textbookese, however ill-defined, is a living rhetorical genre—and one that is at odds with history as written for adults.

Of course, authors have at their disposal any number of literary devices with which to control their personal intrusion into texts. One theory holds these techniques form a spectrum of distances between author and reader (Moffett & McElheney, 1966). Readers form understandings of a text in collaboration with that text's author. Author, reader, subject: No matter what form of discourse is selected, this trinity exists. Between an anonymous author writing in the third person and a visible author writing in the first person, there is a great deal of room for varying rhetorical styles. The highly visible author establishes a close relationship with the information in a text, thereby conveying a sense of immediacy and vitality to the reader (Moffett and McElheney, 1966; Moffett, 1983). The highly anonymous author does the opposite, establishing a distant relationship with the information in the text, and conveying a sense of distance and lack of importance to readers.

The acts of reading and writing can, in fact, be viewed as surprisingly interwoven processes (Tierney & Pearson, 1983; Tierney & Shanahan, 1991; Greene & Ackerman, 1995). Both involve a kind of tug of war between authors and readers. The reader uses background knowledge together with an author's textual cues to develop a personal understanding of a piece of writing. In a similar procedure, the writer uses background knowledge to generate ideas, but also filters these ideas through judgements about the imagined readers in order to produce a text accommodating to that hypothesized audience. Both readers and writers go through a process of alignment: They generate

stances that the reader and writer assume in collaboration with the author or audience, and they assume roles within which the reader and writer immerse themselves when they proceed with their task. Texts themselves prompt certain alignments (Tierney & Pearson, 1983). The presence of a visible author opens the door to a variety of relationships between reader and author, influencing readers' comprehension and affective response (Nolen, 1995). For the student of history, this may lead to new, and more accomplished ways of thinking about the subject as a whole.

The decisions that individual student-writers make about how to select, organize and connect information are not guided solely by some abstract set or pattern of disciplinary criteria which, once learned, are applied without deviation. Students may attempt to mimic the discourse practices they observe in school texts, but other factors as well influence the way students write. For one, there is the individual writer's response to assigned tasks. Writers cannot be directly given goals. Rather, they construct goals for themselves. In the formation of individual goals for written assignments, task representation is a critical component (Flower, 1990). That is, as writers make their way through a series of source texts, with the aim of composing their own piece of writing, they are guided by their own perceptions of the objectives and constraints in the task itself, as well as their understanding of what "proper" disciplinary structure allows. In other words, students do not simply write what they are told to write, but what they feel the parameters of the assignment, and the discipline, will allow. All of this, of course, is affected by the individual writer's background knowledge and their sense of the audience to whom they write (Greene, 1994a; Holt, 1990).

According to Bereiter and Scardamalia (1987), every kind of discourse production is directed by some schema that specifies the things to be said. Schema theory holds that when humans successfully recognize an object, a hypothesis is developed based on a few perceptual cues. This hypothesis guides the response to that object (Anderson, 1977). The implication of schema theory for this study is that for every domain of human experience, comprehension and interpretation

involves an interaction of input with existing knowledge. Therefore, when students see what they perceive to be a typical "school writing" task, school writing schemata may be activated and acted upon.

Learning is often equated with memorizing. This study does not address the memorization of information subsequent to the task of reading and writing. Retention of historical information (facts, dates, people, events, and so on) is certainly of great importance to the student and teacher of history. However, there is much more to the practice of history than memorizing facts. Indeed, a wide variety of recent research has suggested that one factor separating professional historians from student historians is not so much their superior stock of factual knowledge, but rather their grasp of disciplinary knowledge—or how to "think historically" (Holt, 1990; Wineburg, 1991a; Greene, 1994a; Leinhardt, 1994). Therefore this study will focus tightly on historical reasoning and writing, but not on the memorization of historical facts.

If the presence of a visible author (featuring a strong narrative voice) changes the way students read historical texts, can it in turn influence the way they construct historical understandings? If, in fact, a human-to-human relationship between author and reader is encouraged by the presence of a visible author, then one would expect readers to readily exhibit that rhetorical affiliation during the act of reading. Studies have shown that this is the case (Nolen, Johnson-Crowley & Wineburg, 1996; Paxton, 1997). Of greater interest to this study is whether this agency on the part of the reader will transfer to the reading of other texts (themselves with varying levels of author visibility), and subsequently to the act of writing. More broadly, can the language of a textbook excerpt serve to apprentice students into a way of thinking about the practice of history? In sum, will an encounter not just with history, but also with the person writing it, change the way students think and write about the past?

Methods

In order to investigate these questions, an experiment was carried out focusing on adolescents solving a historical problem—in this case, constructing a response to a question that has perplexed historians, as well as the general public, for generations. The basis of the experiment was a "reading-to-write" task (Flower, Stein, Ackerman, Krantz, McCormick & Peck, 1990) concentrating on the murder of Julius Caesar, a topic commonly covered in high school world history textbooks. As Naphtali Lewis writes in the preface to his 1985 book on the topic, "Few events in history have exercised so firm and lasting a hold on the interest and imagination of Western civilization. Practically from the moment of its occurrence Caesar's assassination has intrigued not only historians but, even more, the public at large." Students were asked to read a group of seven documents discussing Caesar's murder, then to write a short essay on the topic.

Reading-to-write tasks focus on the complex interactions that occur when students read to create texts of their own. These tasks reveal cognitive idiosyncrasies in the way individual students handle key problems, such as integrating their own ideas with source materials, using source texts in supporting arguments, and constructing their own rhetorical purposes from the task itself (Flower, Stein, Ackerman, Krantz, McCormick & Peck, 1990). This study incorporated quantitative and qualitative measures in an effort to attain a holistic view of both the cognitive processes that underpin students' approach to the task, and the objectively measurable behaviors the task generated.

Subject Selection

Thirty high school students (sophomores and juniors) at a suburban Seattle high school participated in the study. All were enrolled in a world history class, or had taken the class within the past year. A pretest gauged these students' prior knowledge of Caesar and his assassination. With

the help of this pretest, and the students' history teacher, participants were paired, then randomly divided into two groups of 15, balanced for background knowledge, gender, grade-point-average, and achievement in history classes. All students read at or above grade level, according to their teacher.

The "visible author group" consisted of 8 males and 7 females with a mean grade point average of 3.16. This was called the visible author group because these students began the task by reading an introductory text that featured a highly visible author. The "anonymous author group" included 9 males and 6 females with a mean grade point average of 3.07.

From the thirty students who participated in this study, six were selected to think-aloud through the entire task. The six were chosen from a larger group of volunteers, with the help of their history teacher. In order to be chosen for this portion of the study, both students in a "pair" needed to volunteer. The aim was to come up with two groups of three students with similar backgrounds in history classes and comparable grade point averages. The three students who made up the "visible author think-aloud group" consisted of one male and two females with a mean grade point average of 3.14. The three students who made up the "anonymous author think-aloud group" consisted of one male and two females with a mean grade point average of 3.22. The six volunteers will be referred to as Jane, John, Susan, Lisa, Sally and Tim, although these are not their real names.

The 24 participants in the quantitative part of the study were paid $10 for the approximately one hour it took to complete the task. The 6 participants in the qualitative portion of the study (the think-aloud portion) were paid $15 for the roughly two hours it took to complete the task.

Task Administration

Participants in the quantitative portion of the study met in their history classroom after school and were given packets containing all the documents involved in this task. The task required

participants, working alone, to read the passages and write a short essay (two page maximum) on the murder of Julius Caesar--an assignment like many given in high school history classes.

The qualitative portion of the study turned a finer focus on how students dealt with this kind of complex problem-solving task. Here, a group of six students (three from each condition) completed the entire task individually after school, in my presence. These students were asked to think aloud through the entire process (see discussion in Ericsson & Simon, 1984; Pressley & Afflerbach, 1995). That is, they were asked to vocalize their on-line thoughts as they read through the texts and completed the essay. The entire procedure was tape recorded and transcribed for qualitative analysis.

The think aloud is a psychological research method that has been widely used both for reading (Wineburg, 1991a; Nolen, 1995; Paxton, 1997) and writing (Bereiter and Scardamalia, 1987). Its intent is to shed light on the temporal sequence of mental events of those taking part in the procedure. By immediately verbalizing thoughts, participants are able to declare what they have been mentally attending to during the reading and writing processes, without changing the sequence of thoughts, and slowing the task down only moderately (Ericsson & Simon, 1984).

Instruments

All participants used a collection of historical documents examining Caesar's murder by a group of Roman Senators. However, the text used to frame the task was different for each group. The anonymous author group began the task by reading an excerpt on the life of Caesar from a history textbook concurrently in use in the public schools (Dunn, Abrahamse, Farmer, Davison, Schilling, Garvey & Victor, 1988), although not at the high school in which this experiment was conducted. The rhetorical style was typical of history textbooks--that is, it featured an anonymous authoritative author succinctly covering an expansive swath of history in more or less chronological order. For

example, it boils the famous murder of Caesar down to one, short--and some might say inaccurate--sentence: "Caesar's rivals, afraid of losing their influence, stabbed him to death in 44 BC." The second group of participants, the visible author group, read a text carrying the same historical information, but written by a highly visible author striving to reveal personal beliefs about the past under discussion, as well as issues of historical epistemology. Appendix A contains the two texts in their entirety.

After reading the introductory excerpts, both groups were instructed to use all of the documents provided to write an essay. The question was similar to the Document Based Questions (DBQs) used in the Advanced Placement Examinations for history. It read:

> Documents A-G discuss the murder of Julius Caesar. They specifically focus on the motives of Caesar's murderers. Using the documents, and your knowledge of the period, write a 1-2 page essay that (a) explains the reasons for Caesar's murder and (b) evaluates the motives of his murderers. While the documents should be in order (A through G), you may read and use them in any order you choose. Write your essay on the accompanying notebook paper.

In short, the introductory text that framed the task was different for each group, while the problem-solving task itself was identical. Aside from the texts, the question and the notebook paper, participants were also provided with a pen or pencil, and additional "scratch" paper.

The Documents

The historical documents utilized in this study included a variety of primary and secondary sources (see Appendix B). Some support the point-of-view put forth by the textbook excerpts, while others contradict it. These documents include a letter written by one of Caesar's killers (Marcus Brutus), a letter from a senator present on the day of the murder (Cicero), histories by ancient

Romans (Dio Cassius, Appian), a modern historical interpretation (Lewis, 1985), and a fictional literary account (from Shakespeare's "Julius Caesar"). Each of these documents contained a full citation, including the name of the author, the date of publication, and a short biographical description of the author clearly stating their position and relationship to Caesar.

These texts were selected with an eye toward giving students various perspectives on the historical question at issue, and to provide varying levels of author visibility. Hundreds of potential documents were reviewed as possible candidates for the study. A number of factors were used to determine which texts were selected. First, each document had to be brief enough to fit within the time constraints of this study—in other words a page or less. Second, the documents needed to be of a suitable reading level for high school students. Third, an effort was made to find a group of texts that represented a variety of historical documents (i.e. primary documents, secondary documents and a work of fiction). Finally, these documents had to feature an approximately equal number of contrasting views on the historical question itself. Specifically, there was the perspective of the modern historian looking back at the ancient past (Document B); the perspectives of ancient historians writing about what was to them the recent past (Documents C and D); the perspective of contemporaries writing about issues in which they were personally entangled (Documents E and F); and the perspective of a Victorian playwright using the past to dramatize for the entertainment of an audience (Document G).

Just as the texts varied in terms of their authors' perspective on Julius Caesar and his murder, so too did they vary with regard to author visibility. That is, the two introductory textbook excerpts (the "visible author text" and the "anonymous author text") varied greatly in terms of their authors' intrusion into the historical discourse presented. Document B featured a relatively low level of author visibility (Lewis), with no use of personal pronouns and a moderate level of perspective taking. Documents C and D also made no use of personal pronouns. However, they both took strong

positions on the motives of Caesar's murderers, making their positions about the justice of Caesar's murder relatively transparent (Dio Cassius and Appian). Documents E and F were letters of correspondence (Brutus and Cicero), and thus carried a high level of authorial agency. Both use personal pronouns and expressed positive positions in support of Caesar's murder. In Document G (Shakespeare), the protagonist (Mark Antony) strongly (if sarcastically) expresses his opinion about the injustice of Caesar's murder.

The "anonymous author text" used to frame this task for half of the participants was taken from pages 161-162 of A World History: Links Across Time and Place (Dunn, Abrahamse, Farmer, Davison, Schillings, Garvey & Victor, 1988). I wrote the "visible author text." In so doing, the first step was to go sentence-by-sentence through the anonymous author text, determining each unit of primary information. Next, using a drafting process, various rhetorical devices were added to the primary historical information contained. Each one of these devices was carefully considered for either its impact on author visibility, or its contribution to the metadiscourse of the text. The result was a text that covered the same historical information in roughly the same order of presentation. However, the tone of voice is substantially different, with the visible author text "speaking" directly to the reader, stating beliefs about the history under discussion, and referring to the larger community of historians involved in studying Roman history.

A number of salient comparisons can be made between the two introductory texts. Both texts are clearly instructional introductions to the life of Julius Caesar. Both focus specifically on the factors that lead to his murder. The primary historical information covered is the same in both, and it is presented in corresponding sequence--roughly chronological order. Of particular note, the two texts take the same position on the historical problem that lies at the heart of this experiment. That is, they both make the case that Julius Caesar was murdered because rival politicians envied his power.

This stands in opposition of the murders' own stated view (evident in Documents E and F) that they wanted to free the republic from the rule of a single person—a brutal dictator.

The two texts are comparable with regard to ease of reading (Flesch-Kincaid Grade Level: Visible Author Text = 8.16, Anonymous Author Text = 8.90; Bormuth Grade Level: Visible Author Text = 9.20. Anonymous Author Text = 9.80). It should be noted that grade level measures for texts this brief (Anonymous Author Text = 327 words, Visible Author Text = 554 words) may be of little value, as they can be substantially altered by inserting or deleting a few words or sentences. Indeed, some have criticized rigid adherence to grade-level measures as a straight-jacket leading to monotonous textbook writing--one of the rhetorical pillars of textbookese (Armbruster, Osborn & Davison, 1985; Tyson-Bernstein, 1988).

Although the two introductory text excerpts hold much in common, there are also important differences (see Table 1). The visible author text is clearly the work of a single author, who intrudes regularly into the text to give personal opinions about the information under discussion, and to consider elements of historical epistemology. Phrases like "I, for one . . ." and "believe me, there were . . ." focus attention on the author as a major actor. These are examples of informational metadiscourse, what Williams (1981) calls attributors and narrators, which tell the reader where ideas, facts or opinions come from. In clauses with a specified actor, the visible author appears 7 times, either singly (I or me) or in collaboration with the reader (we or us). Second, the author of the visible author text plainly addresses the reader (either directly or indirectly), using phrases like "As you might well imagine...," "You might even call him....," and "Let's see what you think." By "speaking" to the readers, the visible author highlights the interaction between author and audience, attempts to set up a confidential relationship, and makes no effort to hide a personal agenda within the text. Students are invited to take part as equals in an unraveling story.

The anonymous author text is typical of the textbook genre in that it conforms to a third-person, authoritative voice, never personally addressing the reader, either directly or indirectly. Not a single personal pronoun appears. Nor does the anonymous author exercise the multitude other techniques that might add authorial agency to the text. Table 1 contains a numerical analysis of the two texts for rhetorical devices affecting author visibility.

Table 1

Frequency of Rhetorical Strategies That Enhance or Reduce Author Visibility in Textbook Excerpts

	Frequency	
Self disclosure	Visible author text	Anonymous author text
Agency in clauses with action:		
I	1	0
Me	2	0
We	1	0
Us	3	0
You (implied imperative)	0	0
Means of addressing reader:		
Imperatives *(As you may recall)*	3	0
You	3	0
Rhetorical Questions	1	0
Attitudinal Metadiscourse:		
Emphatics	4	1
Saliency	2	0
Evaluative	7	2
Hedges	2	0

As the visible author initiates a conversation with readers centering on the past, the topic of how the author knows what he writes also arises. This focus on historical epistemology begins in the first paragraph and continues throughout the excerpt. For example, the first paragraph of the visible author text attempts to introduce the notion of a community of inquiry to which the author, the reader and "other historians" belong. The visible author is undecided about a historical problem

and, in the last sentence of the paragraph, readers are asked to think for themselves about the issue. The anonymous author text provides no clues about key elements of historical epistemology.

Data Analysis

Two sources of data were used to assess the influence of visible vs. anonymous authors on the participants in this study: student essays and think-aloud protocols.

The quantitative portion of the experiment helped to answer whether framing the task in a visible vs. anonymous manner influenced the essays students wrote. That is, the essays were analyzed in an attempt to grasp the extent to which the textual manipulation that was the cornerstone of this study transferred to the writing processes of these adolescent students. While it would be pleasing to think a few paragraphs of text could substantially alter the way students chose to write about history, this seemed to be far from a foregone conclusion. Another possibility was that students would revert to a "school writing" mode of communication, with any changes being subtle and quite possibly elusive to quantitative measurement. Therefore, qualitative measures were employed in order to study not only the final written product, but the subtle changes of thought and action applied to the problem-solving task itself.

Furthermore, while the quantitative portion of this experiment sought to compare the effects of a very visible author versus a wholly anonymous author, the fact is that most historical texts fall somewhere in the middle of the possible spectrum of author visibility. This was the case with the primary and secondary historical documents used in this study. A fine-grained analysis of how students went about reading these documents (based on their transcribed think-alouds), and later chose to write about them, served to shed light on how the framing of history influenced the way these adolescents read and thought about historical documents that themselves carried varying levels of authorial presence.

Essay Analysis Procedure

The essays produced by both the anonymous and the visible author groups were analyzed quantitatively for a number of rhetorical factors. First, the level of author visibility was gauged by counting the use of personal pronouns, direct and implied references to the audience, and citations to the individual historical documents. In addition to direct, quantitative measures of various features of the essays, the students' efforts were scored for a number of important factors using five scoring rubrics: (a) macro structures, (b) use of text, (c) personal agency, (d) position-taking, and (e) awareness of multiple perspectives (see Appendix C). Scoring of essays was done by two doctoral students who were blind to the conditions of the two groups, and unaware of the nature and purposes of the experiment. Both of these scorers had extensive experience rating student essays through the use of scoring rubrics. One was an expert in historical teaching methods with an undergraduate degree in history and seven years experience as a high school history teacher. The other, while not an expert history teacher, had broad knowledge of historical pedagogical theory.

The scorers were trained separately to use the rubrics. The selection of an expert history teacher and a non-expert was intentional. If their scoring of the essays was consistent, it would tend to indicate that they were equally trained in the use of the rubrics and that the rubrics themselves governed to a great extent the scoring of the essays. To train these scorers in the use of the rubrics, they first read and discussed them at length with me. Next, they marked a set of sample essays (not used in the study itself) and reviewed the scoring criteria for each rubric until they indicated they were comfortable and confident in the scoring method. Raters then scored the essays independently.

Rater agreement for adjacent and exact matches for each of the five rubrics ranged from 91 to 100 percent. Adjacent agreement indicates that the scores of the two raters for a particular rubric were not identical, but were within one point of each other (for example, if scorer one gave a score

of four, scorer two gave a score of three). Rater agreement for exact matches for each rubric ranged from 67 to 87 percent. Kappa values from .55 to .76 indicate high level of agreement between the two raters (see Table 2). When exact agreement was not reached, the mean of the two scores for each rubric was used to reflect each student's true score. Exact or adjacent agreement was reached in all but one case.

Table 2

Analysis of Inter-Rater Agreement for Independent Scoring of Student Essays

Rubric	Exact Agreement	Adjacent Agreement	Kappa
1. Macro-Structure	87%	100%	k = .69
2. Use of Texts	87%	100%	k = .63
3. Personal Agency	69%	100%	k = .76
4. Position Taking	70%	91%	k = .71
5. Multiple Perspectives	67%	100%	k = .55

Macro-Structure: Each of the five scoring rubrics was developed in order to help measure important factors in historical writing. The first rubric involved the global structure of the essays students wrote. Young & Leinhardt (1998) identified three different methods of organization while observing the writing of five students in a high school Advanced Placement American History class over an extended period of time. These three general configurations, or "macro-structures," subsumed all the content and relationships within the essays.

The first, and least sophisticated of these macro-structures, was called a "list" structure. In these essays, students tended to present a somewhat random assortment of concepts, facts and ideas with no complex conceptual pattern underlying selection. Instead, list essays tend to state that there were a number of facts, concepts or ideas involved with the question at issue, then to list these.

The second of these macro-structures Young & Leinhardt (1998) called a "specified list." This category is similar to the list pattern, in that it presents a collection of concepts, facts and ideas

without establishing an ongoing causal pattern. However, where list essays sometimes seem like random collections of data, specified list essays usually show sensitivity to particular kinds of ideas privileged in history, such as time and place, social, political or economic factors. One method of specifying a list that did not show a great deal of historical awareness was what Young & Leinhardt called the "get-next-document" format, in which each paragraph or section essentially repeated the gist of "what Document A (or B, or C) said." Although this an efficient strategy, it rarely provides for coherent essays that argue a thesis.

The third, and most accomplished, type of macro-structure identified by Young & Leinhardt (1998) was the "causal" pattern. In these essays, students laid out their thoughts as a narrative organized around a chain of cause-consequences, with each event leading to the next. Using the causal pattern, essays are globally organized to tell a story, with most idea units linked causally.

Use of Text: The focus of the second scoring rubric was the way each student writer treated the source documents they chose to use in their essay. This rubric attempted to trace several specific, interconnected aspects of document use, including how many documents students used, which documents they used, and how many citations were made per-document. Only clear citations were counted (i.e. "according to Cicero," "Appian wrote that…"), not fuzzy (i.e. "they said") or group (i.e. "according to the documents") citations.

Personal Agency: Because this study set out to examine the influence of authorial presence on students reading a variety of source documents, it made sense to measure the level of "voice" students inserted into their essays. One way of doing this was simply to count the number of personal pronouns these student-authors used in their essays; another was to assess the level of personal voice utilized in the student essays in the form of strong statements of beliefs, attitudes or perspectives on the historical question under discussion.

Position-Taking: The fourth rubric targeted students' willingness to take a strong position on the historical controversy that formed the basis of these essays. An important aspect of historical writing is the ability to make judgements about the human actors involved in a historical event (Lee, 1978). Since the assignment specifically asked students to explain and evaluate the motives of the actors involved, the independent scorers were asked to gauge students' willingness to take and support clear positions on these motives. High scoring essays took a clear and logical position, and thoroughly and effectively supported it. Low scoring essays either did not sufficiently support the positions put forth in a given essay, or failed to take any clear position on the question at hand.

Awareness of Multiple Perspectives: For this rubric, the scorers were asked to judge students' awareness of multiple perspectives on the historical question at issue. This aspect of historical understanding was gauged by direct references to the existence of multiple perspectives, acknowledgment and discussion of at least two different points of view, and/or an approach that outlined or juxtaposed different individual authors' take on the history under discussion.

Scores for the five rubrics were analyzed using five, one-way analyses of variance (ANOVA). One-way analysis of variance was used rather than an omnibus multivariate analysis of variance because each score is a unique element of the writing, worthy of independent consideration, as opposed to being one of several dimensions of a larger trait. To control for experiment-wise error, the alpha level was set at .025.

Think Aloud Analysis Procedure

Although the essays students produced were a valuable source of data, another element of this study lies not in the essays themselves, but in the kinds of thinking students engaged in as they wrote them, and while they read the documents upon which the essays were based. The qualitative portion of this study was designed to examine this important aspect of historical problem-solving.

Participants warmed up for the think-aloud portion by practicing to think aloud using multiplication and anagram exercises recommended by Ericsson and Simon (1984, p. 376). They were then informed that they would be reading a number of historical texts, then writing an essay using these documents. Students read each text in its entirety, paragraph by paragraph, with each paragraph placed individually on a 5-in. X 7-in. card. They were encouraged to say everything that came to mind as they read aloud through the texts. During the writing portion of the think-aloud sessions, students were asked to say whatever came to mind, then to write, repeating each word as they wrote it on paper. Students were given no specific prompts. However, if they fell silent, or read or wrote for an extended period without making comments, they were asked, "What are you thinking now?"

All sessions were audio taped and transcribed. Transcripts from the think-aloud readings were first reviewed informally, and after repeated examination, categories were developed (see Pressley & Afflerbach, 1995, for a discussion of the use of verbal protocols as data). The goal was not to come up with a detailed map of cognitive processes, but rather to arrive at an overall view of students' thoughts while reading the seven documents. After all the transcripts from think-alouds were coded, a random 20% were shown to a second coder. This volunteer, who was unaware of the purposes or hypotheses of the study, was given written definitions of the categories and asked to match these to the transcript excerpts. Inter-rater agreement was 93%. Disagreements were resolved through discussion.

Once categories of think-aloud statements were identified and totaled, they were compared across the two groups. Finally, extended transcripts from each participant's essay think alouds were given qualitative examination through case study analysis.

Results

Overview

The problem-solving task that formed the foundation of this study produced a variety of quantitative and qualitative data that derive from two sources: (a) the essays all thirty participants wrote after reading the primary and secondary and, (b) the statements and essays of the six students in the think-aloud portion of the study. The results from this study will be presented in this order.

Analysis of Essays

The thirty essays written by students from both the visible and anonymous author groups varied greatly within groups. This is to be expected, given the differences between individual students' task representation, background knowledge, writing skills, disciplinary knowledge, and the inherently complex and individualized nature of writing from multiple sources. Analyzing the essays produced within this problematized environment presented a challenge. Therefore, analysis begins with a broad, quantitative breakdown of the essays students wrote and later focuses on specific enactments of authorship.

A number of distinctions emerged between the essays produced by the participants of the two groups. First, participants in the visible author group were far more likely to take a first-person approach to the essays they wrote (see Table 3). When writing their essays, students in the visible author group referred to themselves by using pronouns like "I," "I'm," "Me" and "My," 49 times. In contrast, the essays produced by the anonymous author group took on a different, far less personal, feel. In these papers, students referred to themselves 9 times. A Chi-square analysis yielded a significant difference for the two groups, $\chi^2(1, \underline{N} = 58) = 27.59, \underline{p} < .025$.

Table 3

Frequency of Rhetorical Strategies That Enhance or Reduce Author Visibility In Student Essays

	Visible Author Essays	Anonymous Author Essays	
Self Disclosure			
Agency in clauses with action:			
I	30	8	
I'm	1	0	
Me	6	0	
My	7	1	
We	4	0	
You (implied imperative)	1	0	
Total	49	9	$\chi^2(1, N = 58) = 27.59$, $p < .025$
Means of addressing readers:			
Imperatives *(You tell me...)*	1	0	
You	10	1	
Your	3	0	
You'll	1	0	
One (noun)	2	0	
Yourself	1	0	
Rhetorical Questions	2	0	
Total:	20	1	$\chi^2(1, N = 21) = 15.87$, $p < .025$
Questions	12	1	$\chi^2(1, N = 13) = 9.31$, $p < .025$
Direct Citations to Texts	16	3	$\chi^2(1, N = 19) = 8.89$, $p < .025$
Word Count:	4,948	3,697	$t(14) = -3.82$, $p < .025$
Paragraph Count:	56	53	$\chi^2(1, N = 109) = .08$, $p > .025$

Essays written by the visible author group were also more likely to demonstrate recognition of audience. These essays used words aimed directly at those reading their essays (such as "you," "your," "you'll," and "yourself") 20 times compared to only once in all the essays written by the anonymous author group $\chi^2(1, N = 21) = 15.87, p < .025)$.

A third rhetorical tool of personal agency and audience awareness separated the two groups of essays. Namely, students in the visible author group were more likely to pose questions. Participants

in the visible author group asked questions 12 times, compared to only once for the anonymous author group $\chi^2(1, N = 13) = 9.31$, $p < .025$. The majority of these questions appeared to be used as a means of displaying the writers' thought processes. In all of these questions, following the sentence (or sentences) immediately provided a statement of the student's answer. For example:

> Student #5: *Was it just the principle of not being under a monarchy that fueled the fire against Julius Caesar? No, I think not. Rather it was an envy or jealousy for such an accomplished and powerful man.*
>
> Student #4: *How can these people be called heroes when they killed an honest to god king? It is not right. . .How could he call him (Caesar) a tyrant? He could not be even close to being a tyrant than could Jefferson be.*

In asking and answering their own questions, we see the student-writers displaying their own points of view for the audience to whom they write. These questions were, in effect, "straw men" set up to be immediately knocked down--a rhetorical device employed to make and support historical judgments. Students in the anonymous author group were far less likely to make these kinds of judgments in their essays.

Finally, the essays of the visible author group were on average about 25% longer than those of the anonymous author group (4, 948 words to 3,697). A paired-samples t test was conducted, and the results indicated that the mean length of the essays written by the visible author group ($\underline{M}$ = 329.87, $\underline{SD}$ = 66.44) were significantly longer than essays written by the anonymous author group ($\underline{M}$ = 246.47, $\underline{SD}$ = 73.53, $t(14) = -3.82$, $p < .025$). Bereiter and Scardamalia (1987) found that the number of words in student writing correlates substantially with indicators of quality and maturity. Through the use of personal pronouns and the kinds of statements typically associated with them (i.e. "in my opinion," "I think," "the way I see it"), as well as direct and indirect addresses to the reading audience, students in the visible author group were much more likely to exude personal

agency in their essays. They displayed a higher degree of author visibility. As a result of these factors, and perhaps others, their essays were somewhat longer than the anonymous author essays, which made far less use of these rhetorical devices.

Citation of documents

Participants in this study, both in the visible and anonymous author groups, rarely cited documents in their essays. Direct citations to documents were defined as clear, unambiguous references to the documents provided. Essays written by the visible author group contained 16 direct citations, while essays from the anonymous author group carried 3, $\chi^2(1, N = 19) = 8.89, p < .025$). Only four participants in the visible author group cited documents in their essays, while one member of the anonymous author group did so. The vast majority of participants in both groups apparently saw no need to cite authors in their historical essays. Of course, the assignment did not specifically ask them to cite documents. However, it did ask them to "use the documents provided" in writing their essays.

Greene (1994b) identified three ways college students used historical documents in school-based essays: (1) as a source of content, (2) to locate a faulty path, and (3) to support a claim. The majority of the citations in the essays of this study denoted a source of content (e.g. "Document D said they envied him so much …"). This was the case for all of the citations made by the participant in the anonymous author group. However, three of the students in the visible author group used document citations as tools for supporting their historical claims. For example:

> *Essay #25: "Mark Antony, one of Caesar's generals, asked if he would be king. Caesar denied. Antony offered three times (according to Shakespeare). If this was true, in my opinion, to was only because Caesar did not want to scare the Senate. If*

he had done so surely the Senate would have refused. Good leaders must have some modesty."

Analysis of Reading Think Alouds

As they read through the seven texts, participants revealed a great deal about how adolescents view the issue of author visibility in historical writing. Six students read these texts while thinking aloud, vocalizing not only the words in print, but also their thoughts as they made their way through the texts. Important issues include how each text: (a) affected students' relationship with the texts' author, (b) influenced students' inclination to think critically about the subject matter, (c) influenced students' attitudes toward the discipline of history, and (d) helped shape students' mental representations of historical epistemology.

Word Counts. One way to examine readers' responses to texts is to simply count the number of words the readers use while thinking about the texts. Students in the visible author group said more during their think-aloud readings of the texts than did those in the anonymous author group, uttering 3,204 words to 1,298 words respectively. Of course, these packets were somewhat different. The introductory texts contrasted both in nature (visible vs. anonymous), and in length, with the visible author text being longer (544 words) than the anonymous author text (327 words). Excluding the introductory textbook excerpts and focusing exclusively on documents B-G (which were identical for both groups), we see that participants in the visible author group spoke more than twice as many words (1,982) than did their counterparts in the anonymous author group (899).

While thinking-aloud through the selection of texts, students referred directly to authors in a limited number of ways (see Table 4). These included: "the writer," "the author," "he," "his," "him," and "the person who wrote this." Students also occasionally referred to less specific entities such as "they" or "their," but these were not counted as direct references, as they did not indicate a

precise understanding that a single person had produced, and bore responsibility for, the words they were reading. The anonymous author textbook was written by a group of authors. However, the students in the anonymous author group never referred to this "author" either singly or as a group.

Table 4

Direct References to Authors

Document	A	B	C	D	E	F	G	Total
Anonymous Group								
Jane	0	1	2	2	2	3	0	10
Susan	0	0	2	4	4	5	0	15
John	0	1	0	0	0	2	0	3
Total	0	2	4	6	6	10	0	28
Visible Group								
Lisa	9	0	0	3	13	5	2	32
Tim	7	2	4	5	9	3	3	33
Sally	11	0	3	2	4	5	1	26
Total	27	2	7	10	26	13	6	91

Participants in the anonymous author group referred directly to authors 28 times, while those in the visible author group did so 91 times. Part of this difference can be explained by noting that readers in the visible author group referred to the author of the introductory excerpt (Document A) far more often than did readers in the anonymous author group (27 to 0). Excluding these introductory texts (focusing solely on documents B through G), we see participants in the visible author group still referred to authors more frequently: They made reference to authors 64 times, as compared to the anonymous author groups' 28 direct references. As the level of authorial presence increased in each text, so too did students' level of response. Students who began by reading the visible author text showed significantly higher levels of response to the authors throughout the experiment. Students in the anonymous author group responded not at all to the author of the

anonymous introductory text. In reading subsequent texts, they responded with far less frequency than did the participants in the visible author group. Nevertheless, documents with higher levels of author visibility did draw a response from these participants. Finally, students in both groups responded differently to Document G (Antony's speech from Shakespeare's "Julius Caesar"). In this fictional account, students referred often to Antony, but seldom to the author, Shakespeare.

Independent Essay Analysis

Five rubrics asked the raters to score individual papers on a scale of 1 to 4. The five rubrics focused specifically on: (1) the general macro-structures of the essays, (2) the use of source texts, (3) the level of personal agency in each essay, (4) each essay's strength in position-taking and, (5) each essay's awareness of the multiple perspectives on the death of Julius Caesar. The results of these one-way analyses of variance are summarized in Table 5.

Table 5

Results of ANOVAs of the Scores Assigned by Two Independent Raters.

Rubrics	Anonymous Author Essays	Visible Author Essays	ANOVA
Macro-Structures	M = 2.77, SD = 1.0	M = 2.67, SD = 1.11	$F(1, 28) = .067$, $p = .797$
Use of Texts	M = 1.07, SD = .26	M = 1.53, SD = .79	$F(1,28) = 4.73$, $p = .038$
Personal Agency	M = 1.83, SD = 1.21	M = 3.13, SD = .97	$F(1, 28) = 10.57$, $p < .025$
Position Taking	M = 2.03, SD = .55	M = 2.1, SD = .83	$F(1,28) = .067$, $p = .797$
Multiple Perspectives	M = 1.8, SD = .84	M = 2.4, SD = 1.06	$F(1,28) = 2.97$, $p = .096$

These two scorers saw no significant difference between the essays of the anonymous author group and the visible author group for four of the scoring rubrics: the macro-structures (1), the use

of texts (2), the tendency to take a strong position on the historical issue (4), and the essays' awareness of multiple perspectives (5). The two scorers found a significant difference between the two groups of essays on one of the scoring rubrics: the level of personal agency (3). This independent analysis adds weight to other measures showing that students in the visible author group were more inclined to insert their personal voices and beliefs in the essays they wrote.

Think-Aloud Reading Protocols

Of course, simply counting words takes us only so far in understanding how students thought about the texts they read, or about the relationship between readers, authors and subject matter. Another way of analyzing students' approach to this problem-solving task exists in the qualitative examination of verbal statements a sub-group of six participants made as they thought aloud through the reading and writing process. A look at the categories that emerged from students' think-aloud statements offers a more comprehensive view of their reactions to these historical documents.

Statements from the think-aloud sessions fell into eight categories: (a) positive value statements, (b) negative value statements, (c) interaction with author, (d) reflection on perspective, (e) interaction with content, (f) restatement to simplify, and (g) questions. A "statement" was defined as any time a reader broke from reading to give his or her thoughts. These statements ranged from a few words to a few sentences. Table 6 provides examples of statements coded for each category. Figure 1 charts the total counts of these statements.

Table 6

Categories of Think-Aloud Statements

Category	Definitions and Examples
Negative value statements (NVS)	Statements coded NVS include: "Well, I'm thinking it's kind of boring." "Um, I don't even remember what I just read. It just doesn't appeal to me." "It's just boring. It's like all facts and, whatever."
Positive value statements (PVS)	Statements coded PVS include: "That one seems more interesting to me." "I liked that one best." "I mean, this is cool because they are actual documents. I mean I just like it much better to be reading this than like textbooks and stuff."
Interaction with author (IWA)	Statements coded IWA include: "It's like he's asking me a question. Am I supposed to answer it?" "I think that he sees that the people, you know, had something to motivate what they did." "I think the guy's asking if the tyrant is stopped, or it is just going to continue, just being the same."
Interaction with content (IWC)	Statements coded IWC include: "Um, it's not that great to be ruled by one man. And, uh, I think Octavian did that so he would not have to deal with the Senate, because of his anger toward them for what they did to Caesar." "I guess they were just strong in the head, but. . . But I think that's what was going on in their minds is their. . . they don't want a king to run what they were running before. They were trying to say how they were doing it for the state and, uh, I don't think that they actually were." "I'm trying to figure out. . . He keeps repeating this. . . so, I think he's kind of mocking Brutus? I mean, by saying all these things that Caesar did that was good. And then, um, he's saying, well Brutus said that Caesar's ambitious, and Brutus is always right, or something like that."
Repeat to simplify (RTS)	Examples of RTS include: "I'm thinking that Caesar was better than Pompey." "Sounds like, um, they took a good thing down." "I mean, he was going to conquer Parthia, and that's about it."
Questions (Q)	Statements coded Q include: "Well! But how many battles were there? Were they trained to do this?" "I want to know what kind of battles they were, and how they considered them a loss?" "I'm kind of wondering. . . wondering about the Senate. . . were they on his side or with the murderers?"
Reflections on perspective (ROP)	Statements coded ROP include: "I just think he thought it was how it is now, that it would not change at all according to the writer. But other people are saying they see it differently." "Maybe these things are different, these (documents) are coming from different people. . . different ways of looking at it." "So, I kind of think this writer was for Caesar, I mean, even though he was alive after Caesar. I mean it says he was pro-imperial."

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Interaction with author (IWA)	Statements coded IWA include: "It's like he's asking me a question. Am I supposed to answer it?" "I think that he sees that the people, you know, had something to motivate what they did." "I think the guy's asking if the tyrant is stopped, or it is just going to continue, just being the same."
Interaction with content (IWC)	Statements coded IWC include: "Um, it's not that great to be ruled by one man. And, uh, I think Octavian did that so he would not have to deal with the Senate, because of his anger toward them for what they did to Caesar." "I guess they were just strong in the head, but. . . But I think that's what was going on in their minds is their. . . they don't want a king to run what they were running before. They were trying to say how they were doing it for the state and, uh, I don't think that they actually were." "I'm trying to figure out. . . He keeps repeating this. . . so, I think he's kind of mocking Brutus? I mean, by saying all these things that Caesar did that was good. And then, um, he's saying, well Brutus said that Caesar's ambitious, and Brutus is always right, or something like that."
Repeat to simplify (RTS)	Examples of RTS include: "I'm thinking that Caesar was better than Pompey." "Sounds like, um, they took a good thing down." "I mean, he was going to conquer Parthia, and that's about it."
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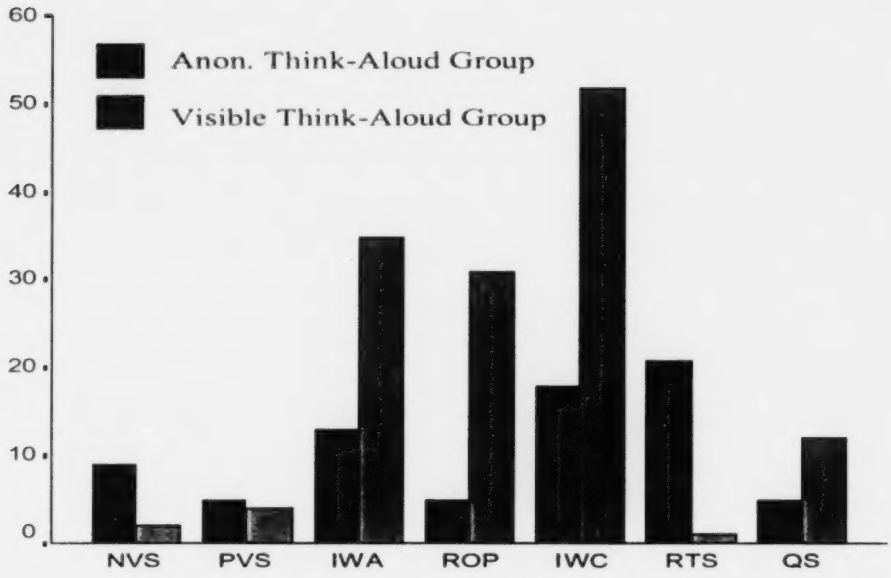

Figure 1. Total number of the think-aloud comments made by the participants (n = 6).

Positive Value Statements

Students in the anonymous author group had positive things to say five times while reading through the texts. Those in the visible author group made positive comments about the texts four times. All the comments in this category were pointed toward the historical documents (documents B-G), and not toward the anonymous introductory texts (Documents A), with one exception. One student in the visible author group complemented the introductory text.

Negative Value Statements

Students in the anonymous author group said what they were reading was boring nine times while reading through the text, while students in the visible author group did so twice. All of the negative value statements of the anonymous author group were made while reading the introductory

anonymous author text, while the participants in the visible author group made none while reading their introductory visible author text.

Interaction with Author

Statements coded as interaction with author (IWA) were characterized by references to, and an interplay with, text authors. Participants in the anonymous author group mentally interacted with the authors 13 times. None of this mental discussion occurred during think-aloud readings of the anonymous author text (the real textbook excerpt), but tended to occur while students read documents that contained a higher level of authorial presence (i.e. Cicero or Marcus Brutus). Participants in the visible author group were more likely to interact with the authors of all the texts. While thinking aloud through the documents, they conversed with the authors 35 times. Of these mental conversations, 12 occurred as they read the visible author textbook excerpt. Looking strictly at documents B through G, the visible author group mentally conversed with authors 23 times.

Reflections on Perspective:

This category might be viewed as a sub-category of Interaction with Author (IWA). That is, when making statements coded as Reflections on Perspective (ROP), participants were referring to the authors of documents. However, the nature of these interactions were somewhat different. When students referred to the authors of texts, they were frequently involved in a back and forth conversation about the topic under discussion. These comments were coded IWA. However, participants occasionally commented on who the "I" writing a given text was, making judgments of perspective, bias, trustworthiness, etc.

Students in the anonymous author group mentioned the perspective of the authors 5 times while thinking-aloud through the documents. Participants in the visible author group considered the

perspective of the texts' authors far more often: 31 times. Of particular note is which documents tended to elicit these kinds of remarks. While reading the visible introductory excerpt (Document A), students remarked about the perspectives of that text's author 8 times. Participants reading the anonymous introductory excerpt remarked about perceived bias in that text only once. And that remark, in fact, dealt with a perceived absence of bias.

> *Anonymous author text:* Nevertheless, the republic was a new Roman Empire, ruled not by elected representatives but by one man.
>
> *Jane's Response: It sounds like he took over and did a pretty good job. I guess this just seems like any other history things I've read. It's just talking about . . . it doesn't really have any bias in it or anything. It's kind of just fine.*

Looking exclusively at documents B-G, the visible author group reflected on authors' perspectives 23 times, while participants in the anonymous author group did so four times.

Reflections on perspective were usually closely associated with interactions with authors. They were most likely to occur while students were reading texts that featured higher levels of authorial presence. In other words, the more authors brought attention to themselves, the more students responded to those authors, and the more they thought about who those authors were and what their perspectives, biases or trustworthiness might be.

If the two categories were combined (IWA and ROP), it becomes even more apparent that students in the visible author group thought about and interacted with authors more frequently. In this "meta-category," students in the visible author group thought about authors 83 times, compared to 18 times for the anonymous author group.

Interaction with Content

Students frequently made comments that were not directed at a text's author. These comments contained more than simple restatements, or brief tallies of what they had just read. Often they

brought in background knowledge, put forth personal hypotheses, or made judgments about the topic under discussion. These statements were coded as interaction with content (IWC).

Across all the texts, participants in the anonymous author group interacted with content 18 times during think-aloud readings. Those in the visible author group interacted with content more than three times as often: 52 times. While reading the introductory excerpts, students in the anonymous author group gave little thought to the historical content they were reading, mentioning it only 2 times. In comparison, while reading through the visible introductory excerpt, students were much more likely to interact with that texts' content (doing so 25 times). In sum, students in the anonymous author group appeared less likely to think independently about the primary historical information they were reading.

Repeat to Simplify:

Students often responded by simply repeating what they had just read in their own words. These statements added nothing to the content of the text, but instead tended to simplify, or reduce to the gist, the previous sentence or sentences. Students in the anonymous author group repeated to simplify 21 times, while those in the visible author group did so only once.

Questions:

Students regularly posed questions as they read through the texts. Many of these questions took the form of pleas for additional information, exhibiting apparent frustration with the absence of what they perceived to be crucial information. At other times, they were simply asked questions in the process of contemplating what they were reading, with no apparent sense of frustration involved. In practice, it was often difficult to isolate with certitude these two types of questions.

Therefore, all questions were grouped together. Students in the anonymous author group asked questions 5 times, while students in the visible author group asked 12 questions.

Overview of Reading Think Aloud Statements

Another way to analyze the think-aloud readings of this small group of students is to look directly at the words they spoke. Looking closely and repeatedly at the think-aloud transcripts of the two groups, a number of characteristic features emerged.

Students in the anonymous author group said less as they thought their way through the seven documents than did their counterparts in the visible author group. More important than the sheer number of words they spoke, however, is the quality of thoughts these words expressed. From the first paragraph of the introductory anonymous author text (Document A), these students began in a mode of reading that featured little interaction with text authors, infrequent thought on the primary content of the history under discussion, and a relatively high level of repeating to simplify (see Table 6). However, as these students progressed through the documents, to those that featured greater author visibility, their mode of reading began to change. Jane provides a good example of this phenomenon.

Jane is an American of Asian descent who says she plans to attend college. Her history teacher describes her as an excellent and well-motivated student. At the time of her interview, Jane was a high school junior with a 3.77 grade point average. Like all the members of the anonymous author group, Jane had little to say about the first paragraph she read. Specifically, her two comments were: "Well, I'm thinking how it was at the time;" and "I think he (Caesar) conquered a lot."

Table 6
First paragraph of "textbook" think alouds

Anonymous Think Aloud Group			Visible Think Aloud Group		
Jane	Susan	John	Sally	Lisa	Tim
Julius Caesar. By 60 BC, generals were competing with one another for control of the Roman government. The two most successful generals were Pompey (PAHM pee) and Julius Caesar (SEE zuhr). Pompey was popular because he cleared the Mediterranean Sea of pirates. He also added Syria, Phoenicia and Palestine to the lands Rome ruled. ***Well, I'm thinking how it was at the time.***	Julius Caesar. By 60 BC, generals were competing with one another for control of the Roman government. The two most successful generals were Pompey (PAHM pee) and Julius Caesar (SEE zuhr). Pompey was popular because he cleared the Mediterranean Sea of pirates. He also added Syria, Phoenicia and Palestine to the lands Rome ruled. ***Well, I'm thinking that it's kind of boring. I mean, who cares really? I mean, I can't even read those words.***	Julius Caesar. By 60 BC, generals were competing with one another for control of the Roman government. ***I'm probably thinking which groups, first which groups are involved.*** The two most successful generals were Pompey (PAHM pee) and Julius Caesar (SEE zuhr). Pompey was popular because he cleared the Mediterranean Sea of pirates. He also added Syria, Phoenicia and Palestine to the lands Rome ruled.	***Julius Caesar.*** ***Okay, I'm thinking "Cleopatra" with Elizabeth Taylor and that man she married, what was his name? Yeah, Richard Burton.*** To those of us looking back at the ancient past, Julius Caesar (SEE zhur) remains one of the most controversial figures. ***Why, why is he controversial?*** I, for one, still have a hard time deciding if he was a great leader, or a terrible dictator. Other historians have the same problem. Let's see what you think. ***If this a textbook excerpt, then why is there "I" in there? I mean like, who is this guy? It sounds like-- well, not like any textbook. And I've read a lot of them. I'm sort of an expert on textbooks.***	Julius Caesar. To those of us looking back at the ancient past, Julius Caesar remains one of the most controversial figures. I, for one, have a hard time deciding if he was a great leader, or a terrible dictator. ***Um, I'm thinking that I don't know much about this guy.*** Other historians have the same problem. Let's see what you think. ***Well, right now-- right now I don't think much. I guess I'm like confused. I mean, like, who is writing this? Who is this "I"? I mean, he asks what I think. Hm. Well I don't think much yet.***	Julius Caesar. To those of us looking back at the ancient past, Julius Caesar (SEE zhur) remains one of the most controversial figures. I, for one, still have a hard time deciding if he was a great leader, or a terrible dictator. Let's see what you think. ***Um, I don't know who the I is. It says it comes from out of a textbook, so depending on who the person is, it can be-- the statement can be taken different ways. There might be some bias to it, especially like when he's saying what a terrible dictator he was.***

Jane's think-aloud comments continued along this vein throughout her reading of the anonymous introductory text. Not once did she have anything to say about the text's author. There was little difference in Jane's mode of reading while thinking aloud through the second text, the modern history by Lewis (Document B), with little thought about the content of the text and no comments about the author, aside from saying, "I've never heard of him." The Lewis text contained a relatively low level of author visibility. As the historical documents began to feature greater authorial presence, the character of Jane's comments began to change. Jane began to display an awareness not only of the human authors, as well as a newfound willingness to engage in a mental conversation with the authors.

While reading the excerpt from Shakespeare (Document G), Jane's comments consisted almost entirely of repeating to simplify. She seemed to have no problem following or understanding the text. However, Jane never once referred to the author, Shakespeare, and few of her think-aloud statements were focused on historical content.

In sum, although Jane's history teacher described her as an excellent student, one would be hard pressed to discern this quality from her reading of these seven documents. Her mode of reading was neither finely focused on the historical content involved, nor upon those who wrote the texts she read. Her statements while reading the documents that featured a relatively higher level of authorial voice (i.e. documents E and F) did display some awareness of authorship, and increased thought about historical content. However, in general, Jane began by quickly skimming over the introductory textbook excerpt, and rarely paused for thought throughout her think-aloud reading. This manner of reading apparently pays off for Jane, whose grade point average, as well as the response from her history teacher, indicates that she is perceived as an exemplary high school history student.

The quality of reading displayed by Jane was mirrored by the other members of the anonymous think-aloud group (Susan and John). That is, they displayed few signs of author awareness, or inclinations to make judgements about the question under discussion, while reading Documents A and B, but tended to show increased signs of these kinds of thought as the proceeded to the texts that displayed increased author visibility. Nevertheless, the quantity and quality of these latter think-aloud comments was still well below that of the visible-author group. Susan, in particular, seemed to experience a metamorphosis upon reaching Document C. She went from static scanning of documents A and B—with comments that reflected disdain and little concrete historical thought—to an altogether different mode of reading for documents C through F. At once, Susan showed an awareness not only of the existence of human authors, but also of the baggage authors bring to the production of texts. In addition, she displayed a newfound willingness to use the available information to theorize about the historical question before her.

From the first paragraph of the introductory visible author text (Document A), students in the visible author think aloud group began to mentally interact with the author of that text (see Table 6). This, in turn, led them to give more thought to the primary historical information embedded within the text. Tim provided a good example. A high school junior with a 2.82 grade point average, Tim's history teacher described him as a quiet sort of student who does adequate work, while bringing little attention on himself. Tim showed a keen awareness not only of the human who wrote the introductory text, but also of the possibility that the text may exhibit some bias. Tim continued to consider the writer of Document A as he read through the text. However, his think-aloud comments also focused on the content of the history under discussion. He made few restatements to simplify, but did feel free to employ his own beliefs and background knowledge.

Like most of the students, Tim found the Lewis text (Document B) difficult reading. However, he did pause while reading the short biographical section at the end of the text. In fact, like Sally,

Tim made comments while reading through the biographical sections of every text, something no student in the anonymous author group did (examples of these comments can be seen in Table 7). When he reached Document G Tim, like the other students, engaged in little mental dialogue with the author. Instead, his thoughts focused on Mark Antony, the protagonist in this excerpt.

Tim is not perceived as a great history student, judging by his past grades, as well as the comments of his history teacher. Nevertheless, his think-aloud comments reveal a student who thinks a great deal about the history he reads. Like the other members of the visible author think-aloud group (Sally and Lisa), Tim focused directly and consistently on those who produced the historical texts he read, making judgments about their perspectives and biases.

Of the three members of the visible author think-aloud group, Tim was far from the most talkative. Sally, a gregarious Spanish-American junior with a 3.6 grade point average, had far more to say than Tim. Sally, more than any other student, began her think-aloud reading by making reference to her past understandings—in this case the recently seen motion picture "Cleopatra." This recent brush with Roman history may help account for her active engagement with the written materials.

Table 7

Think Aloud Responses to Selected Short Biographical Sketches

Anonymous Think Aloud Group			Visible Think Aloud Group		
Jane	Susan	John	Sally	Lisa	Tim
Dio Cassius: Um, seems like he too, studied a lot about Rome. He devoted a quarter century to studying it.	Dio Cassius: I don't know. So this is like from one of his books.	Dio Cassius: (Nothing)	Dio Cassius: I like that saying, that it's most fortunate to be a citizen under it because it's easier to find one good ruler than many.	Dio Cassius: So, I kind of think this writer was for Caesar, I mean, even though he was alive after Caesar. I mean it says he was pro-imperial.	Dio Cassius: Like there where it says sometimes the only source, he was, he knew exactly what was going on, he, and he was able to explain it more than others, because it was his time.
Cicero: (Nothing)	Cicero: I liked that one best.	Cicero: (Nothing)	Cicero: Well, hello?! You can see that he was already biased. Well he seemed to be for a democratic way, being able to vote. And it seems he was really interested in his stand, I guess in his place in the system. If things were to change . . .	Cicero: Well, this is a letter to Atticus. So he supported Pompey and later Brutus and Cassius. So he was on their side, well, that's pretty obvious.	Cicero: Uh, I like this one cause, uh, he was there and he mentioned a lot of things about it and, uh, how devastated he was, cause if the tyrant was not stopped, if he continued just another way, it would be terror, or something like it. Um, I see that the was right there, that one part, that he was with Pompey, that he was against him, uh, it says that he was an advisor and close friend, so he sees the tyrant living off them.
Brutus: Um, it seems like he didn't like Caesar very much, the way he ruled.	Brutus: So Caesar let him go. So, he was just like a friend of Pompey, and Caesar let him go. So, no wonder he didn't like him?? I guess...	Brutus: So, I'm thinking this is Brutus, he's one of the conspirators who was in on his death. He thinks Caesar was a tyrant...	Brutus: I don't know. It just makes me mad. Or not mad, but just makes me feel kind of weird. Or, well how would you feel if you just met a murderer. I mean, they can't justify the means of murder.	Brutus: (Nothing)	Brutus: So this is the guy who was Caesar's friend, but murdered him.

Through both the counting of think-aloud statements and extended review of the transcripts themselves, it is apparent that students in the visible author group gave much more thought to the authors of the documents they read. This author awareness manifested itself from the first paragraph of the think-aloud readings of Document A. Being conscious of text authors, the students in the visible author group voiced a greater awareness of the perspectives those authors held, as well as the possibility of bias within the documents. This engagement with the visible author tended to lead students into increased thought about the primary historical content of the texts. In the following documents, these students showed a far greater inclination to make personal judgements about the perspectives of these authors—stating specifically, or in substance, which "side" they perceived the authors to support. This encounter with, and judgement of, authors shows some evidence of the "sourcing heuristic" that has been observed in far more accomplished historians (Wineburg, 1991a).

While reading Document G, the excerpt from Shakespeare's play "Julius Caesar," students in both groups turned their focus from authors to the play's protagonist, Mark Antony. This shift did not stifle student thought on the historical content of the document. Rather, students in both groups tended to focus considerable thought on Antony as an actor in the historical question they were judging. While many historians are suspect of the use of fiction in historical research and teaching, it can nevertheless be of great value as an object of study and self-reflexivity (LaCapra, 1985). The statements of these students indicate that the fictitious "Julius Caesar" had great value as a pedagogical tool for alerting students to critical ways of thinking about the past. Contrarily, the use of fiction in the study of history can be problematic. These students did not seem to focus on fictitious history as a different literary genre from the other historical sources they read. They appeared to judge historical fiction on the same grounds as primary and secondary historical sources—as if Shakespeare was an equally trustworthy historical source as, say, Lewis. Wineburg

(1991a) noted that high school students did not question the legitimacy of historical fiction in the same manner as did historians, who were quite leery of historical fiction as a source.

Overview of Essay Think Alouds

Educational researchers often examine reading and writing tasks independently (Flower, Stein, Ackerman, Kantz McCormick & Peck, 1990). One goal of this study was to explore how reading and writing strategies interact within the context of the discipline of history. Would the reading habits students display influence the writing process? Would the goals of a history assignment, and students' individual framing of that assignment, influence the way students read source texts and later wrote about them? In turn, how would author visibility in these historical documents influence these strategies and processes?

While there were differences in the volume of thought given to the readings of the texts by the two groups, the same can not be said for their think-aloud comments during the process of writing essays. Students uttered about the same number of words during their writing think-alouds. The visible author group spoke 974 words, while writing their essays, while the anonymous author group spoke 953 words.

Essays are often viewed as artifacts of student thinking: A teacher or researcher judges student thinking based on what he or she wrote. In viewing this set of data, a rare opportunity presented itself to examine student thinking about writing within the context of the actual essays they produced. From this small sample of student essays, it is apparent that all six of these participants in many ways felt the constraints of the "school writing" format. They did not, for the most part, make reference to any discipline-based approach to writing historical essays, as opposed to, say, English or Biology essays. They approached this assignment in the same manner as they would any other school paper, with few if any strategies targeted specifically to historical essays, much less

historical essays involving multiple and opposing documents. However, even from these six essays, differences between the two groups were apparent.

Participants in the visible author think aloud group were more likely to become active agents in their essays. They either wrote in the first person, or used other rhetorical devices aimed at making a personal argument to a far greater extent than did their counterparts in the anonymous author think aloud group. They also tended to show a greater awareness of readers, referring to them directly, or asking and answering their own questions. These students also made strong and unambiguous judgments about the individual actors in this historical event. They weren't afraid to choose sides. They voiced strong beliefs about the motives and character of Caesar, Brutus, Antony and others. In short, they showed a higher degree of personal involvement in the essays they wrote. And this involvement took place not exclusively in the closing paragraph, but throughout their essays (with the exception of the opening paragraph) (see Table 8).

For example, after two introductory paragraphs, Lisa began inserting her personal beliefs in her essay, writing frequently in the first person and feeling it important to "say what I think." Tim engaged in a similar strategy. After setting out what he believed to be the salient issues, Tim began to exercise his judgement in his essay. He felt free to write in the first person. More than simply cutting and pasting, he directly cited specific documents, then discussed both content and author perspectives. He displayed clear signs of writing from documents, rather than simply writing about them. Sally also demonstrated a willingness to insert herself into the argument. She did so not so much by writing in the first person, but instead by posing questions, then immediately answering them. Her essay concludes as follows: "The evidence is clear that Caesar presented to threat to the well-being of the Roman citizens, only to the Senate members who were only trying to secure their position of power."

Table 8

Excerpts from Visible Group Writing Think Alouds

Lisa: Saying What I Think	Tim: Listening to the Documents	Sally: Making an Argument
Now I'm going to say what I think--about how Caesar wanted power, and if I was a Senator, how I would think, especially since we have a Senate and it's like, important. If I was a Senator, I wouldn't like this either, since especially if I was for Pompey, because the different views of the people would not be considered. ***Okay, now I will write down what side I would choose, if I were there and all.*** I think Brutus was right to say that it was a "just killing of a tyrant." Another reason I think that the senators chose to kill Caesar was because Caesar wanted all the power. He was ambitious, as Brutus stated. He selfishly acted like a king, but cleverly declined the title so that it wasn't so obvious of his want for absolute power. ***Okay, I want to talk about how the Senators kind of saw through, um, Caesar's-- you know how Caesar, he declined the crown and how he still acted like the king, and how Senators saw that, and um how they thought that that could jeopardize the Roman Senate.*** The Senators saw this and knew that if this continued, their present government would soon be turned into an absolute monarchy. The Senators would lose their power, status and, wealth and all would be given to king Caesar. Maybe they did this out of greed, but the thought can still be seen through it.	***So, now I'm going to say what I really think. How it was really greed that was the main reason for assassinating Caesar—and--and like how they didn't follow through on their actions.*** In my thoughts, I see their reasons and motives towards their assassination of Caesar. Although I see their motives and reasons I did not see them used in their actions after the fact. In the writing in Doc. F, Brutus shows some of their greed in their actions, but he also shows some wrong doing in Octavian coming to rule. In the last line, Brutus again shows his determination for committing this act because he does not want to stand for the same in Octavian. ***Okay, now where's that--that other one. Oh, like here, I'll just say.*** In Document B, Brutus and others showed their want only of power in not following through with some of their reasons for killing Caesar, and caused them to leave due to not following their actions for the killing.	***Um, I'm sort of having trouble. Well, not having trouble, but I'm just sort of thinking of my English class, and how you're supposed to write a paper, and it just seems kind of-- um. Now I'm thinking what quote I'm going to use to get this thing going. I think I'll go for document G.*** Julius Caesar was assassinated by his fellow Senate members. Yet, one may say why was he assassinated if he was "thrice presented with a kingly crown." (Shakespeare) Many fellow Senate members felt that Caesar was becoming too powerful ***That may be too powerful to say, but that's what I think.*** and such "a grand title made many Republic-minded Romans nervous." (Document A). ***Now for Brutus.*** One of Caesar's adversaries was Marcus Brutus, who would not give up his Roman "principles and liberties at any price," (re-reads sentence to this point, then finishes) in order to make Caesar Emperor. Marcus Brutus deeply ***No not deeply--well, I'll just go for that.*** felt that so strongly he outrightly admitted that he "killed" Caesar. ***But, you know, I really don' t agree with him. I mean, I can't really understand why these people weren't arrested. I mean, it's like: Oh but the people wanted it. I mean, hello?!, wasn't it still murder?*** Was it just the principle of not being under a monarchy that fueled the fire against Julius Caesar? No, I think not.

Table 9

Excerpts from Anonymous Writing Think-Aloud Statements

Jane: Get-Next-Text	Susan: The Low Yield Essay	John: Cut-and-Paste
First, I'm just going to say that Julius Caesar was the leader of Rome.	***I think that why Caesar was murdered was because some people thought that he had too much power. So, I'll just write that up. Okay, how am I going to do that. In my first sentence, I guess I would put that there are a lot of different views, um, to Caesar's death--why he was killed.***	***Okay, I'm probably going to start with Caesar becoming one of the two major, successful generals in the conquering around the Mediterranean Sea.***
Julius Caesar was the leader of Rome.	There were a lot of different views to Caesar's death.	Caesar was one of the two major generals who was most successful in conquering the Mediterranean Sea. Him and Pompey, the second most popular general, had an alliance together so they could conquer all.
Then how he was dictator for life.	***Um, I think that, like I said that people thought that he had too much power and they didn't want him to like-- like people now, they think they get too high and some of them get really big heads and they decide to be really rude, and they didn't want him to have too much power because he could take over the whole world. But, how do you put that down in words?***	***And now, I'm probably going to fit in that Caesar and Pompey went against each other--fought against each other.***
He was given the role of dictator for life.	They thought he was getting too powerful and were afraid that he might turn against them.	After awhile, Caesar and Pompey disagreed and began to fight with one another.
Then the ways that some people didn't like the way that he ruled.	***I think Pompey, one of the generals, I think Pompey was also powerful and when they didn't--when he didn't get the (goes back and looks at textbook, rereads a few sentences). It sounds like since he made so many reforms to make the Senate more representative of the people, and since he appointed so many other senators, and then generals and things like that, I mean higher-off people, well--I mean there were a lot of them, twenty-three or something, but they must have been higher-off and the senate was not exactly how they wanted it and they probably lost some of their power.***	***Let's see, I'll find out how long that lasted. It says two years.***
Some people didn't like the ways that he ruled.	The people who killed him were higher off, because the senate was changing under Caesar's rule and newer people were coming in and his rivals were scared he was going to change their way of life.	Within two years, Caesar defeated Pompey's armies in Greece, Asia, Spain and Egypt. After returning home victorious against Pompey, the people appointed him dictator for life.
They thought they deserved a drastic change in the way it was ruled.		***Okay, I need to start putting in Brutus going against him.***
They thought Rome deserved some drastic changes in the government.		***Let's see, I want to get something in there about jealousy.***
Okay, I'm just going to talk about how he was killed.		Cassius was the one who talked Brutus into the conspiracy, wanted Caesar's death because of envy and jealousy.
Julius Caesar was stabbed by a group of conspirators.		***Okay, let's see.***
Okay, I'm going to go on to the documents now. I'll talk about how they were conspiring, and all (skims document B).		The conspirators killed Caesar by luring him into the Senate on the Ides of March, or March 15th, then surrounded him, then stabbed him
The conspirators were Cicero, Brutus and Cassius. After they killed Caesar they fled the city. They killed Caesar because they thought he was a tyrant.		***How many times, let me see.***
I'll talk about why they killed Caesar. I'm going to talk about how they went into exile. It says here that Cicero wanted to kill him, because he wanted Marcellus returned from exile.		23 times in his body.
Cicero killed Caesar because he wanted him returned from exile.		
I'm going to go on to the next one now (skims document C). I'm going to talk about where he was slain.		
Julius Caesar was slain in the senate house four days before he was to go to war in Parthia.		
I'll talk about how they killed him because they feared him.		

In comparison, the essays of the anonymous think aloud group were quite different in character (see Table 9). For example, Jane began her writing think aloud by stating her approach to the process: "So, we're just writing what these guys thought. I try to explain a bit about the assignment, while actually rephrasing the assignment for the most part." The paper that followed fits neatly into the "get-next-text" category identified by Young & Leinhardt (1998). After a brief introduction paraphrasing the first two paragraphs of the anonymous text, her essay contained her representation of the gist of each text, written in order from Document B to Document G. John's essay was essentially a work of unskilled plagiarism. He took snippets from different texts, reworded them slightly, then pasted them together in an order he deemed to make sense. This might be referred to as the "cut-and-paste" strategy of historical writing. Susan wrote what might be referred to as a "low-yield essay." She thought long and hard throughout the writing process, repeatedly leafing through the documents. However, her comments were far more voluminous and sophisticated than the product she put down on paper. In the stack of thirty essays that were the product of this reading-to-write task, one would be hard pressed to find a shorter essay that Susan's. It appeared that her understanding of historical writing, and of this particular assignment, did not allow for the complex thoughts she brought to the task. Like all three of the students in the anonymous think aloud group, she only voiced her personal beliefs (and used the first person) in the final paragraph of her essay.

While the essays produced by the visible author think aloud group were longer, and of a different quality, than those of the anonymous author think aloud group, the gulf separating their think-aloud statements was not as wide (either in length or in quality). For example, Susan's statements show a student with no hesitation to bring personal, first-person, thoughts to bear on the subject matter. However, when she began to write, she did not convey this facet of her thinking to paper. For some reason—her representation on historical writing, or her framing of this particular task—she

apparently felt the school essay format was not appropriate for the rather complex thoughts she brought to the subject. Repeatedly, she asked herself, "How do I put that down in words?" A look at her think-aloud statements and the resulting essay show a student who was inhibited from expressing her thoughts within the context of this assignment.

Greene (1994b) found that college history students tended to have a much more limited perception of the goals and purposes of historical writing than did college history professors. For the members of the anonymous author think aloud group, the straight jacket of "school writing" was apparently strung very tight. The three members of visible author think aloud group seemed, by comparison, far less constrained with respect to their writing style. This characteristic also appeared in the thirty essays of the larger anonymous and visible author groups.

Discussion

Overview

Textbooks are powerful pedagogical tools in the history classroom. They have a great influence not only over the kinds of historical discourse to which students are exposed; they also greatly affect class curriculums (Patrick & Hawke, 1982; Shug, Western & Enochs, 1997). The central findings of this study serve to reemphasize the textbooks' role as authoritative representations of written historical discourse. Through their choice of rhetoric, not to mention their sheer size and weight, history textbooks exude authority. By the time they reach high school, students know well the omniscient voice of history textbooks, and they place their trust in it. If nothing else, this study sheds some light on just how great an influence they exude over the way adolescent students think and write about the past. In short, history textbooks wield great influence not only content knowledge, but over students' disciplinary knowledge as well.

The data generated by this experiment consisted of the essays of thirty participants and the think-aloud statements made by a sub-group of six of these students. These essays were written by

students who took no part in "advanced placement" history courses designed to give students a jump on college. Neither were they failing students struggling to attain passing grades. Instead, every effort was made to explore the thinking and writing of "typical" adolescent history students. These students were not at the beginning of their K-12 history education. Rather, they were at or near the end of it. The high school they attended requires no history class beyond the junior year (although students may elect to take one).

How would these two conditions influence students' performance during the reading-to-write process that formed the problem-solving task? Would the framing of history in a visible vs. anonymous manner impact the way students read subsequent historical texts, and later wrote about them? If so, how?

In answering these questions, the first thing to be said is that the visible framing of this task was clearly no panacea for these students. While there were concrete differences between the essays produced by the two groups, many of the participants in both groups adhered to an organizational style that essentially amounted to borrowing and slightly rewording excerpts from source texts, then sandwiching this information between stock introductory and closing paragraphs. Elements of this singular "school writing" approach could be seen in the essays of both groups, but particularly in those of the anonymous author group. This should not be surprising. There are many aspects of historical research, historical thought and historical writing that are, at best, only marginally influenced by the presence, or lack thereof, of a visible author. Nevertheless, framing the subject of history in the typical anonymous manner versus the not-so-typical visible manner did elicit some interesting results.

The Influence of an Anonymous Author

The essence of knowledge-telling, according to Bereiter & Scardamalia (1987), is a model of discourse production that uses only three sources—topic, discourse schema and text already produced. For the vast majority of those in the 15-member anonymous author group, it appears the discourse schema brought to bear on this task involved a straightforward "school writing" mode of communication. If there was a characteristic "history writing schema" evident in the essays written by these students, it appeared as an ordering process. Excerpts from the source texts were simply borrowed, slightly reworded, and glued together in roughly chronological order. And although in their think-alouds students in the anonymous author group did on occasion reveal personal thought and even historical imagination (as in Susan's think-aloud statements), these were rarely expressed in the written essays themselves, except perhaps in brief closing paragraphs. This same process has been noted among older, and more advanced, student writers (Holt, 1990; Greene 1994b).

If, as Ball, Dice and Bartholomae (1990) contend, students attempt to "sound like" experts of a discipline, and if those experts are represented largely by the omniscient voice of history textbooks, then the essays produced by the anonymous author group were entirely predictable. The students modeled their style of writing from the disciplinary expert they knew and trusted best—the anonymous, authoritative textbook author. These students were given a typical history assignment, and they responded with what they consider to be good historical writing—the kind that generally brings them satisfactory results.

The case has been made that the typical discourse of history textbooks--written for easy reading and retention--may serve to discourage the development of the complex reading skills historians use when reading historical texts (Wineburg, 1990b; Paxton, 1997). The three participants in the anonymous author think-aloud group underscored this assertion. During their think-aloud reading of Document A, the textbook excerpt, more than two-thirds of their statements were either disapproving reports of boredom or simplified repetition of the words or sentences they had just

read. In sum, these students did not read for understanding so much as they browsed for the "important facts"—the gist of which they attempted to burnish into long-term memory.

As these students made their way through the following six historical documents, particularly to the ones that featured some level of author visibility, they began to think more about the historical content of those documents, as well as the authors who wrote those texts. It appears that as author visibility increases, so too do students' dialogical responses to a text. This kind of response features not only a mental interplay with the imagined author, but increased independent thought about the primary historical information.

When authors made their presence evident, students in both groups demonstrated a willingness to think of the authors of historical texts as manifestly human. However, taking all seven documents together, the members of the anonymous author think-aloud group were far less inclined to add their own thoughts or past understandings to their thinking about the primary historical information, and they were far less likely to mentally converse with the authors, or think about those authors perspectives, biases, points of view, attitudes and outlooks.

The Influence of a Visible Author

Students in the visible author think-aloud group said substantially more during their readings of the seven historical texts. The essays produced by the 15 participants in the visible author group were, on average, about 25% longer than those of the anonymous author group. Furthermore, there is considerable indication that by framing the task with a visible authored text excerpt, students were more likely to engage in a variety of thoughts that were relatively lacking from members of the anonymous author think-aloud group.

In summing up think-aloud statements, it became clear that participants in the visible author group were far more likely to establish relationships with text authors, hold mental conversations

with and about those authors, and give more thought to the primary historical information embedded in those texts. Not all of these effects reached a level of statistical significance, but they are nonetheless suggestive. No study including only 30 students from one high school can purport to tell all there is to tell about how adolescent students read, think and write about the past. This study used a mix of quantitative and qualitative measures. The resulting data is itself mixed and, at least to some extent, inconsistent. Nevertheless, in both the essays and think-aloud statements of the two experimental groups, clear differences did emerge. Turning a finer focus on those statements, we see just how important it is for students to become aware of the authors who write historical texts.

One reason for an author to make his or her presence known is to establish communication between writer and audience (Ong, 1975). This communication may serve many purposes. Shanahan (1992) argues that readers form mental images of authors, whether or not they make any attempt to reveal their presence in the texts they write. While this study certainly conforms to that argument, it also points out that not all implied authors are created equal. Research has shown that the presence of a visible author opens the door to a wide variety of relationships between author and reader (as opposed to the typical teacher/student, speaker/spoken-to relationship set up by anonymous authoritative authors) (Nolen, Johnson-Crowley & Wineburg, 1995; Paxton, 1997). This proposition was replicated throughout the think-aloud portion of this experiment. That is, while this study did not ask students to describe their relationship with text authors, it was apparent from the very first paragraph that readers of the visible author text were attempting to get a fix on the identity of those authors. They were not only aware of the presence of an author, they took an active role in imagining who that author might be. Before they finished with this short text, these same students were making personal judgments about the author, the style of writing and the historical conclusions the author puts forth.

This contrasts with the members of the anonymous think-aloud group. If they formed mental images of the author, they did so through a process of passive stereotyping, rather than active mental engagement. While reading the anonymous author textbook excerpt, these students never once made reference to, took issue with, questioned, or stated personal opinions about the author of that document.

Looking exclusively at the historical documents that followed the introductory excerpt (Documents B-G), the visible author group was far more likely to mentally converse with the authors, and to reflect on author perspectives. The visible introduction appeared to prime the pump of dialogical thought. What followed included frequent mental interaction with authors, complete with personal judgments about them and their take on the issues at hand. This kind of thought furthermore led these students to consider the purposes and goals of documents. In choosing which "side" a given author was on, students placed these authors within the context of the historical issue as a whole.

All of this is not to say that these students displayed anything approaching the elaborate thoughts observed among expert historians. Experienced historians have at their disposal a far greater store of professional training and background knowledge then do high school sophomores and juniors. While few of the students in this study displayed mature renditions of the discipline-based heuristics employed by adult historians, it can easily be argued that the students in the visible author think aloud group came far closer to the dialectical mental conversations in which accomplished historians engage (Wineburg, 1990b; Wineburg, 1998).

Does the inclusion of a visible author automatically transform students from historical knowledge-tellers to knowledge transformers? Perhaps, to some extent. However, this study is ill-equipped (and was not designed to) answer that question conclusively. The epistemology and rhetoric of history has many facets, the majority of which have little to do with what voice textbook

authors assume, and having much to do with the training student-historians receive from their teachers. The use of texts featuring high author visibility surely does not cure all pedagogical ills, but perhaps it does demonstrate a mechanism with potential efficacy to both the student and teacher of history.

When a task is framed in a visible manner, this personal approach tends to transfer to adolescent students, both in the subsequent reading of historical documents and in writing about those documents. This is no small feat for the student of history. Greene (1994b) asserts that a sense of authorship affords students opportunities to understand the extent to which the process of selecting, arranging and sequencing ideas is intimately related to beliefs and values that guide one's thinking, and to the problems posed within historical writing. By writing in the first person, or using other rhetorical strategies to make clear personal opinions, students tend to exercise their natural ability to make historical judgments. Phrases like "I think," "In my opinion," "I believe," and so on—phrases that were far less common in the essays of the anonymous author group—are precursors to the act of making judgments about the primary historical evidence under consideration (naïve judgments perhaps, but judgments nonetheless). So too were the use of questions in the form of "straw men": the act of asking, then immediately answering questions. In short, by becoming active agents in the history they read and wrote, students were forced to imagine and judge--not simply collect and collate--the historical information.

Because a student makes a judgment, of course, does not mean that he or she has reached, or even approached, the truth. However, a willingness to make judgments is a cornerstone of the historians' duty (Barzun, 1974). The disposition to make judgments is a start. What lies beyond this is the willingness and disciplinary knowledge enabling students to consider evidence as a means of supporting those judgements.

Conclusion

Is all accomplished history written in the first person? Certainly not. But all accomplished historians do take conspicuous note of the authors of historical texts, and make personal judgments about the value of written documents as evidence, based on their reading of the historical record (Hexter, 1971; Barzun, 1974; Dickinson, Gard & Lee, 1978). This is an area where the presence of a visible author appears to be of some help to adolescent students. Contrarily, students whose understanding of historical discourse is anchored strictly in anonymous, third-person accounts of history are, in effect, starved of important approaches to thinking and writing about the past. With scant thought about those who produce historical documents, these students tended to view these documents evidentiary equals, making few judgements about their biases, trustworthiness, or perspectives. This representational penury is apparent both in the thoughts of the anonymous think-aloud group (particularly while reading those documents that featured little or no authorial voice) and in the essays of the larger anonymous author group.

None of this is to suggest that the presence of a visible author in the textbook excerpt that framed this reading-to-write task had anything approaching a paradigm-shifting impact on the overall quality of historical research and writing. These students have had years of practice in this sort of task, and one can not expect them to abandon these habits during a single afternoon's experience. Most of the essays produced by both the anonymous and visible author groups included features that adhered to a "school writing" style—an approach that could be just as easily employed in English, Business, or even Mathematics essays. These same students showed, for the most part, no systematic knowledge of how to analyze author bias, trustworthiness, purposes, goals, and motives, or how to use textual evidence in support of a historical argument.

Essays from both groups rarely specifically cited the documents on which the problem-solving task was based, and of those few who did, only a couple did so in an effort to support an argument.

Were the judgments made in the essays of the visible author group adequately supported with evidence from the historical documents provided? For the most part, they were not. This is certainly one area where accomplished history teachers must step in.

If textbooks serve as strong representations of authentic historical discourse for adolescent students, then textbook writers must use this position of disciplinary authority to its best pedagogical advantage. Teachers of history, as well as those who develop curriculum materials for the K-12 classroom, should bear in mind that the field of history, as it has evolved over the past few decades, is made up of multiple histories and competing narratives, not single truths. Like a number of other studies (Crismore, 1985; Wineburg, 1991a, 1991b; Nolen, 1995), this research calls into question any curriculum based predominantly on school texts featuring anonymous authoritative authors, to the exclusion of the wider range of historical documents. It also calls into question a rigid preoccupation with text comprehension that ignores the qualities of text that give shape to disciplinary practices. Students learn more from these texts than is contained in the words on the printed page. Professional historians, it seems, are not the only ones who read subtext. Students in the history classroom also read between the lines, gleaning clues to epistemology and disciplinary discourse practices. To ignore this prominent facet of textbook psychology by focusing exclusively on easy reading and retention is, in effect, turning a blind eye to a powerful teaching tool. There is still much to learn about how historical texts influence the way students read, think and write about history. However, it seems to me that the power of the textbook as a model for historical understanding must be an area where greater thought and research are targeted.

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Appendix A
Textbook Excerpts Side-by-Side

Document A Textbook excerpt	Document A Textbook excerpt
Julius Caesar. By 60 BC, generals were competing with one another for control of the Roman government. The two most successful generals were Pompey (PAHM pee) and Julius Caesar (SEE zuhr). Pompey was popular because he cleared the Mediterranean Sea of pirates. He also added Syria, Phoenicia and Palestine to the lands Rome ruled. Caesar, also popular, gained military fame and a loyal army from an expedition that began in 58 BC. He conquered the land that today constitutes France, Belgium, and Switzerland, and invaded England. Caesar proved his military genius by losing only two battles in his nine-year campaign. His description of the expedition, The Gallic Wars, is one of the best known works in Latin literature. Caesar and Pompey made an alliance to control Rome. By 50 BC, however, the alliance had collapsed and they were engaged in a civil war. In two years, Caesar defeated Pompey's armies in Greece, Asia, Spain and Egypt. Caesar met and fell in love with the legendary Cleopatra. Caesar's victories marked the end of the Roman Republic. When he returned to Rome, the senate appointed him dictator for life. As dictator, Caesar began many reforms. To make the Senate more representative of the people, he appointed 300 new senators. They included leading citizens of provincial cities, Chieftains of tribes conquered in Gaul, and even sons of slaves. He also granted citizenship to many people in the provinces. Caesar's rivals, afraid of losing their	Julius Caesar. To those of us looking back at the ancient past, Julius Caesar (SEE zhur) remains one of the most controversial figures. I, for one, still have a hard time deciding if he was a great leader, or a terrible dictator. Other historians have the same problem. Let's see what you think. In 60 BC, a group of Roman generals was competing for control of the government. The two most successful, and popular, were Pompey (PAHM pee) and Caesar. Why were they so well liked? Well, for the same reason most generals become popular--they won a lot of battles. Pompey cleared the Mediterranean Sea of pirates and added the countries of Syria, Phoenicia and Palestine to Roman territory. Beginning in 58 BC, Caesar led an expedition that conquered the area we now call France, Belgium and Switzerland, and invaded England. In fact, a lot of people consider Caesar one of the best generals ever--a real military genius. During his nine-year campaign, he lost only two battles. But you don't have to trust me on this: Caesar's own point of view is spelled out in his book The Gallic Wars, one of the best known works of Latin literature. Pompey and Caesar formed an alliance to control Rome. However, to tell you the truth, they didn't act much like allies, and by 50 BC a civil war had begun. In two years Caesar's side won, crushing Pompey's armies in Greece, Asia, Spain and Egypt. It wasn't all fighting, though. While in Egypt, Caesar met and fell in love with Cleopatra (the legendary Egyptian Queen). This marked the end of the Roman Republic, a government controlled by the Roman Senate. When Caesar returned to Rome, the Senate appointed him dictator for life. As you might well imagine, so grand a

influence, stabbed him to death in 44 BC. Again, civil war broke out and spread over the empire. Caesar's nephew, Octavian, finally ended the war in 31 BC by defeating Caesar's rival, Mark Antony. Octavian became the ruler of Rome. He did not call himself king because he claimed that he was restoring the republic. He reinstated the election of magistrates and consulted the Senate on matters of importance. Nevertheless, this republic was a new Roman Empire, ruled not by elected representatives but by one man.	title made many republic-minded Romans nervous. Caesar wasn't your average dictator. Reading ancient texts provides many different perspectives on who he was and how he ruled. A few facts are clear, however. For one, Caesar reformed the government, making it more representative of the empire by adding 300 new senators, including people from outside the city or Rome, and even chieftains from tribes he conquered. He also granted citizenship to many people in the provinces. Caesar's rivals (and believe me, there were plenty of them) were afraid of losing power. In 44 BC, a group of Senators stabbed him to death in the Roman Senate--one of the most famous political assassinations in history. It is also one of the best documented, with all sorts of people offering their opinions on the motives of Caesar's murderers. Whatever their motives, the result was another civil war. Soon fighting spread over the empire. Caesar's nephew, Octavian, finally ended the war by defeating the army of Mark Antony in 31 BC. Octavian became ruler of Rome. You might even call him king, but he wouldn't have accepted that title. Octavian claimed he wanted to restore the Republic, and he did reinstate some elections and consult with the Senate on important matters. Most Roman historians, however, think he acted more like a king, or an emperor. Whatever you call him, the Roman Republic was dead and the Roman Empire was born--ruled not by elected representatives, but by one man.

Appendix B
Documents B-G

(Document B
"The Ides of March,"
by Naphtali Lewis.
Samuel Stevens and Co, publishers, 1985.)

Beyond the popular speculations lie the historical judgments. Was the assassination the elimination of a tyrant, or the murder of an enlightened and benevolent despot? The answers given to this question have varied with time and place, with political values and loyalties of each particular writer. In 46 B.C. Cicero was more prophetic than he knew when, in appealing to Caesar for the return of Marcellus (from exile), he said, "Among generations yet unborn there will arise, as there has arisen among us, sharp disagreement. Some will surely praise your achievements to the skies, while others will perhaps discern some deficiency." By their friends and supporters, like Cicero, the conspirators were called tyrannicides (king killers) and heroes. The conspirators called themselves liberators--a wishful and ironic appellation, as things turned out . . . the liberty in the name of which the conspirators rained their twenty-three dagger blows upon Caesar's body was essentially a catchword for a vague, idealized senatorial government that they apparently expected would somehow automatically come into being as soon as the tyrant had been gotten out of the way. But they had no plan of action for attaining the desired result . . . Less than a month later the situation at Rome had become so menacing to their personal safety that Brutus and Cassius deemed it the better part of valor to leave the city.

Naphtali Lewis was a Professor of Classical Studies at City University of New York. He has long been well known for his books and articles on Greek and Roman civilization, including many translations of ancient historical texts.

(Document C
From "The Civil Wars,"
by Appian.)

Four days before his intended departure from Rome (to wage war in Parthia) his enemies slew him in the senate house. They acted either out of envy of his good fortune and power, now become altogether enormous, or, as they themselves alleged, out of a desire to restore the ancestral constitution and a fear--knowing them as they did--that if he added Parthia to his conquests he would undoubtedly become king. My own considered view is that they found in that title a convenient pretext for their conspiracy: the difference to them was one of name only, since in reality a dictator is exactly the same as a king.

Appian, ca. 95-165 A.D. A native of Alexandria, Egypt, he had a career in the Roman civil service. His "Roman History" covers a century of civil wars, 133-35 B.C. His work is uncritical and colored by pro-imperial attitudes, but it nevertheless has much information that is useful to us.

(Document D
From "Roman History,"
by Dio Cassius.)

An accursed madness fell upon a group of men so that, envying him for overreaching them and hating him for being honored above them, they lawlessly slew him (Caesar). In so doing they introduced a new pretext for unholy infamy, scattered legislative acts to the winds, and plunged the Romans once again from concord into party strife and civil war. They, of course, claimed in slaying Caesar to be liberators of the people, but in truth they plotted against him impiously and threw the city into party strife when it was finally enjoying good government. Democracy has a fair name and appears to offer something like an equal share to all through equal rights, but in its acts it is proved to conform not at all to its appellation. In contrast, monarchy has a loathsome sound, but it is most fortunate to be a citizen under it because it is easier to find one good ruler than many.

Dio Cassius, ca. A.D. 155-230. Greek-born Roman politician and historian. Devoted nearly a quarter century to composing his eighty-book "History of Rome," from Rome's beginnings to A.D. 229. Strongly pro-imperial and peppered with personal opinions, the surviving portions of this mammoth work are often valuable, sometimes the only, source.

(Document E
Cicero
Letter to Atticus
April 27, 44 BC)

"You defend Brutus and Cassius as if I were criticizing them, men whom I can't praise enough. It was the faults of the state of affairs, not in the men, that I tabulated. For the tyrant has been done away with but the tyranny, as I see it, lives on. . . But let's not talk about the past. Let us watch over those men with all our care and protection, and, as you advise, let us be satisfied with the Ides of March. That day surely gave our friends, those divine heroes, entree to heaven, but it has not restored liberty to the Roman people . . .

"You say that on June 1st Antony is going to introduce a bill about the provinces, assigning Gaul to himself and extending tenure to both consuls. Will we be allowed to vote freely? If so I will rejoice in the restoration of liberty. If not, what will the change of masters at Rome have brought me except the joy of having beheld the just killing of a tyrant . . . "

Marcus Tillius Cicero (106-43, BC), noted speaker, politician and writer, has left a vivid record of the last decades of the republic, years in which he was an active supporter of Pompey, in the civil war, and later Brutus and Cassius against the supporters of the murdered Julius Caesar. Atticus was his close friend and financial advisor.

(Document F
Marcus Brutus
Letter to Cicero
May, 43 B.C.)

We would not sell our principles and liberty at any price. Now this boy (Octavian), whom the very name of Caesar seems to inflame against Caesar's executioners, what would he think it was worth, if there were any chance of a deal, to attain all the power he would have with our support if we were willing to settle for our lives, fortunes and the rank of consulars? But then he at whose death we rejoiced (Caesar) will have been killed in vain if we are going to be none the less his slaves even when he is dead. Doesn't this bother anyone? It does me, and the gods and goddesses

can take everything from me but my firm determination not to stand for his heir what I would not in him whom I killed--as I would not stand for it even in my father.

Marcus Junius Brutus, 83-42 B.C. A supporter of Caesar's rival Pompey who was pardoned by Caesar after the civil war. One of the principal conspirators in the murder of Caesar.

(Document G
From "Julius Caesar"
by William Shakespeare
Act III, Scene II.
Written in 1599 A.D.)

1. PLEB. This Caesar was a tyrant

3. PLEB. Nay, that's certain
We are blest that Rome is rid of him.

2. PLEB. Peace! Let us hear what Antony can say.

ANTONY You gentle Romans--

ALL Peace, ho! Let us hear him.

ANTONY Friends, Romans, countrymen, lend me your ears;

I come to bury Caesar, not to praise him.
The evil that men do lives after them;
The good is oft interred with their bones.
So let it be with Caesar. The noble Brutus
Hath told you Caesar was ambitious.
If it were so, it was a grievous fault,
And grievously hath Caesar answer'd it.
Here, under leave Brutus and the rest
(For Brutus is an honorable man;
So are they all, all honorable men),
Come I to speak in Caesar's funeral.
He was my friend, faithful and just to me;
But Brutus says he was ambitious,
And Brutus is an honorable man.
He hath brought many captives home to Rome,
Whose ransoms did the general coffers fill.
Did this in Caesar seem ambitious?
When that the poor have cried, Caesar hath wept;
Ambition should be made of sterner stuff.
Yet Brutus says he was ambitious;
And Brutus is an honorable man.
You all did see that on Lupercal
I thrice presented him a kingly crown,

Which he thrice refused. Was this ambition?
Yet Brutus says he was ambitious;
And sure he is an honorable man.
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once, not without cause.
What cause withholds you then to morn him?
O judgment, thou art fled to brutish beasts,
And men have lost their reason! Bear with me.
My heart is in the coffin there with Caesar,
And I must pause till it come back to me.

1. PLEB. Methinks there is much reason in his sayings.

2. PLEB. If thou consider rightly of the matter,
Caesar has had great wrong

3. PLEB. Has he not, masters?
I fear there will a worse come in his place.

4. PLEB. Mark'd ye his words? He would not take the crown:
Therefore 'tis certain he was not ambitious.

1. PLEB. If it be found so, some will dear abide it.

2. PLEB. Poor soul! his eyes are red as fire with weeping.

3. PLEB. There's not a nobler man in Rome than Antony.

William Shakespeare 1564-1616. Famous English playwright well known for his focus on historical events. Caesar's death was one of the most widely written about and debated subjects in Shakespeare's day. His is one of many plays produced on the subject.

Appendix C
Scoring Rubrics

Macro-Structures

4 points — The essay is organized in a causal pattern, presented as a narrative of cause-consequences with each event leading to the next. The essay includes actors and agents (persons, institutions, regions, countries) with motivations and reactions. There is a sense of an unfolding plot, rather than a simple list of events and facts.

3 points — The essay appears as a list of events and facts that nevertheless is organized around important factors such as time, place, politics or economics. While the essay is placed within this kind of logical structure, it does not establish any sort of causality for the facts or events that take place.

2 points — The essay is arranged as an apparently random collection of concepts, facts and/or events. There appears to be no overarching conceptual of temporal pattern underlying the selection of ideas in the list, nor a specified manner in which the ideas are connected. While the list format does provide a rudimentary organizing structure, it does not provide for meaningful analysis of the ideas, facts or events under discussion.

1 point — The essay shows no organizing structure. It is difficult to make sense of what sort of organization the author adhered to.

Use of Texts

4 points — Documents were clearly used as artifacts and products, shaped by the forces of times in which they were produced. Discussion of the documents signals an understanding that the documents were produced by human authors, each with biases, purposes and individual perspectives. Essay ultimately writes *from* documents, as opposed to writing *about* them , making personal interpretations about the veracity, bias, perspectives and so forth.

3 points — The essay show some understanding that historical texts are imbedded within the time and forces in which they were produced. However, the essay makes reference to documents without showing an understanding of the perspectives of those who produced them.

2 points — The essay makes some use of individual documents, but treats them as either true or false, without considering who produced the documents, nor the time or forces that shaped them. Documents are mentioned, but no effort is made at personal interpretation of their meaning.

1 point — The essay makes no specific reference to individual documents. Documents may be referred to as a group, but no effort is made at personal interpretation.

Citations

For each essay, total the clear references made to each document.

Document A. __
Document B. __
Document C. __
Document D. __
Document E. __
Document F. __
Total References: __

Personal Agency

4 points The essay exhibits clear personal agency by the author. This is made apparent either through the use of personal pronouns, explicit or implied addresses to the reader, or clear expressions of personal attitudes or perspectives toward the history under discussion.

3 points The essay shows some evidence of personal agency, through the use of either personal pronouns, or explicit or implied addresses to the reader. However, the essay shows little evidence of the author's personal attitudes or perspectives on the history under discussion.

2 points The essay shows little evidence of personal agency, aside from a few uses of personal pronouns. While the author apparently feels free to write in the first person, there is no evidence of personal perspective-taking on the history under discussion. Evidence of personal agency tends to be targeted at the process of writing (i.e. I will begin by saying, and now I will conclude), rather than historical discourse.

1 point The essay shows no evidence of personal agency. There are no personal pronouns, explicit or implied addresses to the reader, personal opinions or perspectives on the history under discussion.

Position Taking

4 points The essay is clear and logical in taking a position on the historical issue and in supporting the position with arguments and evidence. The essay thoroughly and effectively presents the position, arguments and supporting evidence such that the reader can understand and entertain the writers perspective on the issue. All supporting evidence is accurate.

3 points The essay is clear and logical in taking a position on the historical issue and in supporting that position with arguments and evidence, although more evidence is needed for at least one argument. The essay presents the position, arguments, and evidence such that the reader can understand the writers perspective. All supporting evidence is accurate.

2 points The essay takes as position on a historical issue and supports the position with arguments and evidence, although more and/or stronger arguments and evidence is needed. The essay could be organized more effectively to communicate the position, arguments and evidence. Some information presented may be inaccurate.

1 point The essay takes no clear position on the historical issue. Organization may or may not communicate the writer's ideas clearly. Some information presented may be inaccurate.

The essay takes the position that:
A. Caesar murdered out of jealousy.
B. Caesar murdered to save the Republic.
C. Combination of the two motives.
D. No clear position taken.
E. Other: _____

Awareness of Multiple Perspectives

4 points The essay displays a clear awareness that there are multiple perspectives regarding the historical question under discussion. Essay specifically mentions the existence of different perspectives, points of view, outlooks, standpoints, opinions, etc. Essay makes clear what at least two of these perspectives are, referring specifically to those who hold differing opinions on the question.

3 points The essay displays a clear awareness that there are multiple perspectives regarding the historical question under discussion. Essay specifically mentions at least two perspectives, but does not make clear exactly what they are. Essay does not refer specifically to who it is that holds these differing points of view.

2 points The essay makes some mention of multiple perspectives, but does not follow up by stating what these perspectives are. Essay may mention one perspective, but does not establish precisely what a differing perspective might be. Essay does not refer directly to who holds differing perspectives on the question.

1 point The essay makes no mention of multiple perspectives, points of view, outlooks, standpoints, opinions, etc. Essay sticks rigidly to spelling out one perspective on the question, not making mention of alternate interpretations or the persons who might hold these points of view.